CATALOGUE AND HAND-BOOK,

ARCHÆOLOGICAL COLLECTIONS.

INDIAN MUSEUM.

CATALOGUE AND HAND-BOOK

OF THE

ARCHÆOLOGICAL COLLECTIONS

IN THE

INDIAN MUSEUM.

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PART II.

Gupta and Inscription Galleries.

Buddhist, Jain, Brahmanical, and Muhammadan Sculptures: Metal Weapons, objects from Tumuli, &c.

CALCUTTA:
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PREFACE.

In the preface to the first part of this Catalogue it was stated that the 'finds' from the cromlechs (tumuli) of Southern India were exhibited in the Gupta gallery. With reference to this, it has now to be explained that this arrangement has not been adhered to, as the space available in this gallery was not sufficient for the purpose. The objects in question have, therefore, now been placed in the Inscription gallery, the room which likewise contains nearly all the more important inscriptions belonging to the Museum.

I have again to thank Dr. Mitra for the assistance he has given me by translating several short inscriptions, and also Babu Pratapa Chandra Ghosha for similar help.

My thanks are also due to Mr. F. R. Mallet for having made analyses of various metallic objects; and also to Professor C. J. H. Warden for the quantitative analyses of a number of similar objects specially detailed in Appendix D.

Mr. H. B. Medlicott has been so good as to determine various rocks out of which many of the ancient sculptures in the Museum are carved, and the results of his identifications are given in Appendix E.

I am indebted to Mr. Growse for certain emendations of the article Mathura in the First Part of this Catalogue, and as he is the highest authority on that interesting locality, I trust sufficient prominence has been given to them in Appendix F. I regret that Mr. Growse's work on Mathura was overlooked at the time the article in question was written.

Professor E. Forchhammer's engagements have prevented him supplying the information I had expected he would have been able to have given regarding the Chittagong stone-box and figures, and the inscribed slab from Province Wellesley.

21st December 1883.

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Errata.

For	Padmpāni,	page	8,	line	30,	read Padmapāni.
„	tanks,	„	44,	„	10,	„ wells.
„	supported by,	„	88,	„	15,	„ supporting.
„	1,200,	„	100,	„	27,	„ 12,
„	Persia,	„	157,	head of page,		„ Peshāwar.

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GUPTA GALLERY.

BUDDHIST SCULPTURES.

Sarnāth.

This locality, which is situated three miles to the north of Benares, is famous in the annals of Buddhism, as it was here that Gotama Buddha first proclaimed his doctrines, about two months after he had attained Buddhahood at Buddha Gayā. His first discourse is preserved in the *Dhammacakka-ppavattana Sutta, i.e.*, the Sūtra of the Foundation of the Kingdom of Righteousness, which is generally translated as "Turning the Wheel of the Law." In these early days, this suburb of Benares was famous for its schools of learning, which were monastic institutions frequented by many of the earnest men of the time, and the best known was the monastery of Isipatana that was situated in a Deer park. It was to this monastery that the five mendicants who had attended the Bodhisat for six years during his great struggle at Buddha Gayā after wisdom, which he thought to have attained by penance, betook themselves after he had realized that the austerities he had been practising were not the path to true wisdom, and, renouncing these, had begun to move about the villages collecting his daily food. They conceived that in resorting to this course he had abandoned the search after truth, and they therefore deserted him for the cloisters of Isipatana

where Buddha found them on his arrival at that hermitage. But before reaching Benares, he had been met by a Brahman who had previously known him, and who, in answer to the question whither he was going, had received the reply:—

'I now desire to turn the Wheel of the excellent Law. For this purpose I am going to the city of Benāres to give Light to those enshrouded in darkness, and to open the gate of Immortality to men[1].' The mendicants seeing him approaching, and that his body did not bear any longer traces of his former asceticism, resolved not even to offer him a seat when he entered. It was to them that he first addressed the above-named discourse, and, five days later, he delivered another on the non-existence of the soul, which led to their becoming his disciples and attaining *nirvāṇa*. It was on the site of this monastery that the Emperor Asoka, in the third century before Christ, built a large stūpa which may probably be the one now known as Damek, and which is a corruption of *Dharma*, 'The Law.'

General Cunningham[2] says that the name Sārnāth or Sārānāth means "The Best Lord," and that it is an abbreviation of Sārangganātha which he interprets as the "Lord of the Deer," and he mentions that the title Sārnāth is applied to the God Mahādeva whose symbol, the lingam, is enshrined in a temple on the western side of the lake, and that Sārangganātha is an appropriate epithet to apply to Mahādeva who is frequently represented with a deer in his left hand. The small lake that occurs close to the ruins is occasionally called "Sarang Tal,"—a circumstance which General Cunningham considers favours his conjecture that Sārangganāth was the original name, and he is disposed to believe that it was used with reference to Buddha who in one

[1] Rhys Davids. Buddhism, p. 42.

[2] Arch. Surv. Rep., Vol. I, p. 105, Pls. XXXII to XXXIV.

of the Jātakas is said to have come to life as a deer in this deer forest of Sārnāth.

Sārnāth was visited by the Chinese pilgrim, Hwen Thsang, in whose day there existed a stūpa 300 feet high covered with the rarest and most precious materials, but none of the present ruins at all approach these dimensions. There is, however, half a mile from the stūpa called Damek [1], a high mound of brick-work crowned by an octagonal tower, and this mass of masonry, which was formerly called *Chaukandi* but is now generally known as *Lauri-ka-kodan* or Lauri's leap, an *Ahir* having thrown himself off it and been killed, is supposed by General Cunningham to be the remains of the stūpa described by Hwen Thsang.

Besides these ruins, there is a large hole, 520 feet to the west of Damek, which General Cunningham [2] has identified as the remains of another large brick stūpa which was excavated for building materials in 1794 by the dewan of Raja Chait Singh of Benares. During that barbarous proceeding, the workmen discovered a relic casket [3] of green marble inside a stone box which was not removed from its position at that time, although the marble casket was taken away along with its contents which were human bones, decayed pearls, gold leaves, and jewels of no value. In 1835-36, while Captain (now Major-General) A. Cunningham was excavating among the remains of this stūpa, he rediscovered the stone box still in its original position, and presented it to the Asiatic Society

[1] The inscription found by General Cunningham, in 1835, 3 feet from the top of the great tower, is in the Inscription Room of the Museum. The inscription consists of the celebrated Buddhist verse:—

"*Yē dhamma hētuppabhawā*," &c. See James Prinsep, in Journ. As. Soc. Beng., Vol. IV, 1835, p. 132, Pl. IX, fig. 2: Cunningham, Arch. Surv. Rep., Vol. I, Pl. XXXIV, fig. I.

[2] *Op. cit.*, p. 113.

[3] As. Res., Vol. V, p. 131.

of Bengal along with the numerous discoveries he then made at Sārnāth; and the box is now in this museum. During the same period, he excavated the ruins of a Wihāra or chapel monastery; those also of a building which he considers had probably been a temple devoted to the Buddhist Triad, Dharma, Buddha, and Sangha; and the ruins of a small detached building close to the last, and in which he discovered the numerous bas-reliefs and statues of Buddha now in this Gallery. Both the monastery and temple bore traces of having been destroyed by fire[1].

S. 1.—A slab, 40″·50 × 20″·75, with an inscription, and divided into seven compartments, the two uppermost being imperfect. The lowermost compartment is the whole breadth of the stone, and consists clearly of four scenes and perhaps a fifth. The first is much effaced; but from the indication of a couch with a human figure reclining on it, and a small elephant in the air above, the scene doubtless represents the conception of Māyā. The second is the birth of Prince Siddhattha, Māyā standing under a Sāl tree holding its branches, with a human figure on either side, the one to the left being Māhā Brahma. To the left, and close to the head of Māhā Brahma, is the Bodhisatwa as a child with a halo behind his head, and two Nāgas are above with offerings. In the lower left-hand corner of the bas-relief, the scene consists of a man on horseback under a gateway, doubtless Prince Siddhattha leaving his palace; while above, Buddha is represented with his alms bowl, with three attendants, one of whom is a Nāga. Two small compartments occur above these scenes; the one to the right represents the worship of the Chakra, on either side of which is an Indian antelope with three huma

[1] See Sherring's Sacred City
Beng., Vol. XXIII, p. 469.

consists of three women within a walled enclosure, one kneeling and apparently engaged in her devotions, holding up a vase with some object on it, and offering it to one of the other women, whose attitude is peculiar. Two much larger compartments occur over these scenes. In the panel to the right, Buddha is represented in the *dharma-chakra mudrā* or attitude of teaching, and in the left panel is his temptation by Māra. He is seated under a *pīpal* tree, with the warriors of Māra on his right hand, and the daughters of the Evil One on his left, two huge male human figures occurring in each upper corner, one of them with a human face for its belly. Over the former scene is another panel in which Buddha is represented standing, in the attitude of blessing, at the top of the ladder leading from the Trayastriṁśat heaven to earth, with attendant human figures above and at its foot. Adjoining this, Buddha is in the attitude of teaching, and it is probable that the sculpture may have terminated above with his death.

This and the following sculptures were found by General Cunningham in the ruins of a small building, 11 feet square, close to the Buddhist temple to the north-west of the stūpa Dhamek.

Buddha is represented in these sculptures in various attitudes, and the position of the hands is known as *mudrā*. When the hands are open and laid one over the other with the palms upwards, and resting in the lap, the soles of the feet also upturned and the figure seated cross-legged, this attitude is known as the *Jṇana* or *Dhyāna mudrā*. When the figure is similarly seated, but with the right hand lying on the right knee and pointing downwards, the left hand still on the lap, and a water vessel or alm's bowl resting on the palm, this position is designated the *Vajrāsana* or *Bhūmisparsa mudrā*. A standing or seated figure of Buddha, with the hands in front of the breast, and the little finger of the left hand between

the opposed tips of the right thumb and forefinger, is said to be teaching or "Turning the Wheel of the Law," and the attitude is called the *Dharma chakrā mudrā*. A seated or standing figure holding up the flexed right arm, with the palm directed forwards, and the left hand holding up the garments, is known to be in the attitude of blessing or the *Āśīva mudrā*.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham [1], 1835-36.

S. 2.—A richly sculptured slab, 3′ 5″ × 1′·11″·50, consisting of a central and two lateral portions, the former projecting-outwards beyond the level of the latter. Four scenes are represented on it, and, beginning from below upwards, they are as follows: first, the birth of Buddha; second, his temptation; third, his teaching; and fourth, his death; the parallels of the four great events in the life of Jesus Christ. The margins or sides of the sculpture are profusely covered with standing and seated figures of Buddha. This sculpture has been figured by Foucaux [2].

[1] General Cunningham presented Sārnāth sculptures on two occasions to the Asiatic Society of Bengal, *viz.*, on the 2nd December 1835, and on the 5th October 1836,—*vide* Journ. As. Soc. Beng., Vol. IV, p. 651, and Vol. V, p. 588.

[2] Rgya Tch'er Rol Pa, ou Dévelop. des Jeux, 1848, Pl. I.

Dr. Mitra, in his work on Buddha Gayā, p. 135, writing of the "Death Scene of Buddha," observes,—"The subject, however, was a favourite one with early Buddhist artists..... In the first and second centuries of the Christian era the artists of Mathurá often represented it in high relief, along with the birth and other scenes. Two of these are now deposited in the Indian Museum, Calcutta, and an outline drawing of one of these occurs in the learned M. Foucaux's translation of the Tibetan version of the Lalita Vistara." This is, however, an error, as the sculpture specially mentioned by Dr. Mitra, and also the others indicated by him, were found by General Cunningham at Sārnāth in 1835-36, and were correctly described by Dr. Mitra, as coming from Sārnāth, in his "Catalogue of Curiosities," published in 1849, p. 48, Nos. 862-64.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 3.—A slab, 3′ × 1′, representing the foregoing four events in the life of the 'Great Teacher.' The lowermost scenes resemble those in *S. 1*, only the conception is omitted; and in the upper left-hand corner a heavenly musician plays a harp, another holds some instrument over his head, while to the right a hand appears with a stringed instrument.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 4.—A slab, 2′ 6″·50 × 1′ 1″·75, resembling the preceding ones, but without a representation of the death of Buddha. It is inscribed[1].

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 5.—Another slab, 3′ × 1′ 7″·50, covered with five vertical rows of seated and standing Buddhas on *padmasanas*.

Presented by Captain (now Major-General) A. Cunningham, 1835-36.

S. 6.—A figure of Buddha standing, 3′ 7″·50 high, and in the *āṣīva mudrā*, in alto-relievo. The hair is in a top-knot and curls from right to left in small locks, as in all of these sculptures; the lobe of the ear being much enlarged and perforated by a huge hole; and the figure is clothed in a loose *ṣelā* reaching to the ankles. A small kneeling human figure in adoration occurs close to the right foot.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 7.—A sculpture in alto-relievo, probably of Padmapāṇi, but seemingly unfinished. If, however, the feet are supposed to be clad with stockings, the figure is *Sūrya*. This Bodhi-

[1] Arch. Surv. Rep., Vol. I, Pl. XXXIV, fig. 4.

satwa, Padmapāṇi, is always delineated carrying a long-stalked, full-blown lotus flower in his left hand, and on the front of his elaborate head-dress there is always a small figure of Amitābha, one of the five Dhyāni Buddhas, but the carving of which has apparently not been begun in this figure.

Rhys Davids, in his invaluable little treatise on Buddhism [1], gives the following explanation of the Dhyāni and other Buddhas:—"The idea seems to be that every mortal Buddha has his pure and glorious counterpart in the mystic world, free from the debasing conditions of this material life; or rather that the Buddha under material conditions is only an appearance, the reflection, or emanation, or type of a Dhyāni Buddha living in the ethereal mansions of those worlds of idea and mystic trance. The number of Dhyāni Buddhas is accordingly, in theory, infinite like the number of the Buddhas, but only five are practically acknowledged. These Dhyāni Buddhas, like their types or antitypes the Buddhas, must have their Bodhisatwas also, and the following three sets of five are thus co-ordinated—

The Dhyāni Buddhas:—[2]

1. Vairochana,
2. Akshobya.
3. Ratna-sambhava.
4. AMITĀBHA.
5. Amogasiddha.

Their Bodhisatwas:—

1. Samanta-bhadra.
2. Vajrapāṇi.
3. Ratnapāṇi.
4. PADMPĀṆI—AVALOKITEṢVARA.
5. Viṣapāṇi.

[1] *Op. cit.*, p. 204.

[2] These Dhyāni Buddhas are held to have been evolved from a primordial Buddha, called Adi-Buddha.

The Mānushi (human) Buddhas :—

1. Kraku-chanda.
2. Kānaka-muni.
3. Kāśyapa.
4. GAUTAMA.
5. Maitreya[1].

"This theory of the Dhyāni Buddhas is unknown, not only to the Pitakas and the Lalita Vistara, and even to the Saddharama Puṇḍarika, but also, if we may judge from negative evidence, to the Chinese Buddhist pilgrims, Fa Hian and Hiouen Thsang, who visited India in the beginning of the fifth and in the seventh century respectively. Among these hypothetical beings,—the creations of a sickly scholasticism, hollow abstractions without life or reality,—the fourth, *Amitābha*[2], 'Immeasurable Light,' whose Bodhisatwa is Avalokiteśvara, and whose emanation is Gautama, occupies, of course, the highest and most important rank." * * * *

"It is needless to add, that under the overpowering influence of these sickly imaginations the moral teachings of Gautama have been almost hid from view. The theories grew and flourished; each new step, each new hypothesis demanded another; until the whole sky was filled with forgeries of the brain, and the nobler and simpler lessons of the founder of the religion were smothered beneath the glittering mass of metaphysical subtleties."

Avalōkiteśvara was regarded "as the protector of the world, and the lover and saviour of men[2]." He is frequently mentioned by the Chinese pilgrims Fa Hian and Hwen Thsang and was "invoked in all cases of danger and distress." In the mythology of Nepal he is known as Padmapāṇi and also "by the names of Kamalî, Padma-hasta, Padma kara, Kamala-pâni, Kamala-hasta, Kamalâkara, Aryâvalôkitêśvara,

[1] Maitreya is the future Buddha of kindness, Rhys Davids, *op. cit.*, p. 200.
[2] Burgess, Arch. Surv. of Western India, Vol. III, p. 75.

Aryâvalôkêśvara, Lôkanâtha, and by the Chinese as Kwan-tseu-tsaï, Kwan-shai-yin, and "the Great Compassionate Kwan-yin" . . . . the goddess, who saves from the eight forms of suffering "and the principal seat of whose worship is in the island of Puto." "His worship had an early origin in India, and the *dhâraṇîs* used in invoking the image in China (where he represents "the goddess of mercy") are invocations to all the Buddhas and to the popular Hindu gods, interspersed with such words as Om! Svah! Sri! &c.[1] The doctrine regarding Padmapāṇi or Avalokiteṣvara is, that "Bhudda has passed *nirvâna*, and is unaffected by aught that takes place in this sphere of suffering humanity, but a legend has sprung up of a Bodhisattwa of such compassion and self-denial that he has pledged himself never to seek, through *nirvâṇa*, to enter "the city of peace[2]," a creed, the source of which may have been Christianity.

This figure of Padmapāṇi is depicted by Colonel Mackenzie in his manuscript volume, entitled Drawings of Sculptures collected on a survey in the Upper Provinces, &c., in 1814.

Presented by Colonel C. Mackenzie to the Asiatic Society of Bengal, 8th February 1815.

S. 8.—A much weathered, small, alto-relievo, seated figure of Buddha, 11″ × 8″; in *Dharma-chakra mudrā*. There is a somewhat horse-shoe-shaped glory behind the head, the margins simulating flames, and on the left of it there is a chaitya in relief. On each side of the figure of Buddha are indications of a rampant *ṣārdūla*. This sculpture, although so much weathered, bears an inscription on its back, in four and a half lines, not much effaced.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 2nd December 1835.

[1] *Ibid, op. cit.*

[2] *Ibid*, Cave Temples of India, p. 337 and p. 390.

S. 9.—An erect figure of Buddha, 3′ 4″ high. The attitude appears to be that of blessing, prior to the uplifting of the right hand. This sculpture bears the remains of an inscription on the front of the slab on which Buddha stands.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 10.—A small figure of Buddha, 1′ 2″·50 × 6″, seated in the *dharma-chakra mudrā*, on a lion throne or *siṇhāsana*, with an ornamented and apparently cushioned back. The legs of the figure are not drawn up crosswise, but rest on a lotus stool. From the back of the throne springs a nimbus or *bhāmandala*, with a scalloped and beaded border.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 2nd December 1835.

S. 11.—A figure of Buddha, standing in relief like No. *S. 9*, the greater portion of the legs below the knees being broken off. The whole sculpture now measures 1′ 6″·50 × 1′.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 2nd December 1835.

S. 12.—An erect figure of Buddha in the *āṣīva mudrā*, 3′ 7″·75, in relief, against a slab that was probably rounded; but the upper and side portions are absent.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 13.—A sculpture, 1′ 11″ × 1′, the principal figure being an erect Padmapāṇi in the *āṣīva mudrā*, with seated Buddhas. There are Padmapāṇis and pagodas above it much in the same way as in *S. 5* of this series, but the sculpture is much weathered and a portion of it lost. On the left side of Padmapāṇi, there is a little erect female figure.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 14.—A fine erect alto-relievo figure of Buddha in the

āṣīva mudrā, 4′ 6″ high, and a circular halo behind the head, 1 foot 9 inches in diameter, with a broad richly scalloped border. The feet of the statue are unfortunately broken off. This differs from the preceding figures in having no slab-like background.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 15.—A fine almost perfect sculpture of Buddha in alto-relievo against an elongated somewhat oval background, as in *S. 6, 9,* and *12,* rounded above and narrower below, terminating in a flat pedestal. The figure itself is four feet two inches in height. It represents Buddha in the *āṣīva mudrā.*

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 16.—An erect figure of Buddha, 3′ 9″·50 in height, with a glory only behind the head, springing, as usual, from the shoulders, and with a somewhat similar floral device to that of the previous statue *S. 14.* The attitude and details are the same as in the foregoing figure, but the front of the pedestal bears an inscription in two lines.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 17.—A Tantric[1] form of *Tārā,* in alto-relievo, with a slab as a background, the sculpture measuring 3′ 4″ × 1′ 4″. The head is bound with a broad beaded fillet, and the hair is brushed back and done up in a kind of coronet held by a pin, a long lock falling down behind. The lobes of the ear are distended with large cylinders, while round the neck hang a double torque and a long chain that meets

[1] The Tantric system was the creation of a Buddhist priest of Peshāwar called Asanga, who lived about 600 A.D., and embodied his creed in his work the Yoga-chara Bhumi Sastra. It was a mixture of Siva worship and magic.

between the breasts, and then passes downwards and backwards. The arms below the shoulder are bound with armlets, and there is a thick ring round each ankle. The draping consists of a thin garment fixed round the loins with a waist chain, and a *chaddar* hangs loosely over the arms. Both hands are lost, but the figure appears to have held a lily in the right hand. No attendant figures occur.

Tārā was the female counterpart or *S'āktī* of the Bodhisatwa *Padmapāṇi*, and a creation of the Great Vehicle or *Mahāyāna* sect of Buddhists founded by Nāgārjuna [1] a native of Berar, about 400 to 500 years after the death of Buddha. Prior to the time of Nāgārjuna, Buddha Gotama was the principal figure in this wonderful system of religion, and its doctrines were few and simple, but, with the growth of the new sect, a mythology of the most complicated character was evolved, and Buddha was relegated almost to obscurity, his place being taken by other Buddhas, Bodhisatwas, *S'āktī* and female personifications of Dharma. The puritan Buddhists are known as the Lesser Vehicle or *Hīnāyāna*.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 18.—The crossed legs of a female Buddhist figure doubtfully referred to this locality. It is seated on a *padmasana*. The legs have not only beaded bangles, but a little above the ankles they are bound with six heavy rings, united together by a rosette-like ornament, and on the soles is the chakra. There is also a heavy waist chain, below which, in relief in front, are three small figures of women seated cross-legged on lotus thrones. Each holds apparently a lotus in her left, and

[1] The most distinguished disciple of Nāgārjuna was Arya-Deva, whose relic receptacle has been described under the Gāndhāra sculptures, G. 170. By his instrumentality, Kanishka, who reigned over north-western India about the beginning of the Christian era, was converted to Buddhism.

some indefinable object in her right hand. External to them, on each side, and in a different plane is a small seated human figure in the attitude of worship, and below there is an inscription.

The history of this specimen is unknown.

S. 19.—An erect figure of Buddha, 3′ 11″ high, in alto-relievo, with a flat background of the ordinary character, the figure in the *āṣīva mudrā*. The pedestal bears an inscription in two lines, but much effaced.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 20.—A small seated figure of Buddha as the Teacher, 9″·75 × 6″ high, in relief, with a slab bearing a nimbus.

The back of the statuette is inscribed in five lines; this seems to be the inscription figured in the Archæological Survey Reports, Vol. I, p. 123, Pl. xxxiv, fig. 7, but if so, the plate is inaccurate in many of the letters. It is the Buddhist verse that runs thus, according to Spence Hardy :—

> *" Yē dhamma hētuppabhawā,*
> *Yēsan hētun Tathāgatō,*
> *Aha yēsan cha yo nirōdhō*
> *Ewan wadi Maha Samano."*

Which has been rendered as follows :—

> " All things proceed from some cause;
> this cause has been declared by Tathāgata;
> all things will cease to exist: this is that which is
> declared by the Maha Sramana (Buddha)."

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 2nd December 1835.

S. 21.—An erect figure of Buddha about 3′ 11″·25 high, with a halo behind the head, the figure in the attitude of blessing.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 22.—A fragment of a slab of a large Buddhist figure. It consists of an erect figure of Padmapāṇi standing on a lotus, with the long stalk of a lotus flower in his left hand, but the figure is very much weathered. It measures 1′ 2″·50 long.

The history of this specimen is unknown, but it is probably from Sārnāth.

S. 23.—Another human figure against a slab, and about the same height, and in the same attitude as *S. 19* and *21*.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 24.—The feet of a Buddhist figure like the preceding, with a much effaced inscription.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 5th October 1836.

S. 25.—A Tantric form of Tārā, 2′ 4″ high, seated on a *padmasana*, with an open back. The left leg is drawn up crosswise in front, and the right leg hangs down and rests on a footstool. This figure has an elaborate head-dress in two tiers, with the front hair arranged in numerous little wavy lines, and two short cork-screw curls nearly above the outer angle of the eyes. There is an outwardly projecting ornament above the ears and another falling over them, their lobes being greatly distended by large discs. The eyes are long and lozenge-shaped. The neck is embraced by a richly jewelled necklace which has a pendant falling down between the breasts on which hangs another broad chain. The arms are adorned with ornate armlets, and the other ornaments appear to have been the same as in *S. 18*. She has apparently held a lotus in each hand. There is a double nimbus on the back of the throne, the outer one

resembling the leaf of *Ficus religiosa*, while the inner one is round. On each side of the throne is a kneeling figure rudely sculptured.

In the Catalogue of Antiquities of the Asiatic Society, this sculpture is entered 766 as "Lakshmi, the spouse of Vishnu," but no history is given of the specimen.

Captain (now Major-General) A. Cunningham presented three seated female figures from Sārnāth, one bearing an inscription, and I am disposed to regard this as one of them.

S. 26.—An erect figure, probably Vāgīsvari, a form of Manjuśri, the Buddhist God of Learning, and patron of the Mahāyāna sect, 2′ 10″ high, standing on a lotus pedestal, 7″·50 high. The head-dress is a high jewelled crown or *mukuṭa*. The statuette is in alto-relievo against a slab on which there are the remains of four boldly sculptured chaityas, two on either side, and at each foot of the statuette is a small human figure, the one on the right corpulent, reclining in a seated posture, and wearing a pagoda-like hat, while the opposite figure is kneeling and holding a garland. There is a fragment remaining of a small lotus halo behind the head.

On the front of the pedestal, there are the remains of an inscription.

Manjuśri is composed of two words only, *manju* which means 'charming, lovely,' and *srī* signifying 'good luck, prosperity, glory.' He is chiefly distinguished for his merciful character, and is the Bodhisatwa to whom is entrusted the propagation of the doctrines of Buddhism, and, in view of this, Rhys Davids[1] suggests that his name may be derived from that of the Indian mendicant missionary who, according to tradition, introduced Buddhism with its civilization

[1] *Op. cit.*, p. 202.

into Nipal, about two hundred and fifty years after the death of Gotama.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 27.—Portion of a pedestal with an inscription[1], and with the feet of a Buddhist figure. It measures 1′ 4″ broad.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 28.—A seated figure of a Bodhisatwa, but wanting the head, the right arm and half of the left arm. This sculpture is fortunately figured in Colonel Mackenzie's manuscript drawings of his journey into the Upper Provinces of Hindustan, and, in his letter to the Society, dated February 14th, 1815, he observes: "A statue of a male figure of superior workmanship, but unfortunately wanting the head, seated cross-legged in the Hindu style on a seat or throne. It is highly ornamented and on account of the accuracy of the delineation and excellence of the sculpture deserving to be preserved. It was found near the Saranath, adjacent to Benares, and may be presumed to represent a Sovereign Prince." The figure measures 2′ 4″ high and 2′ 1″ across the knees. There has evidently been a glory behind the head, but the rest of the figure is fully carved out without any slab behind, as in the generality of the other statues. The body is naked above, with the exception of the ornaments, but the sculptor has indicated a cloth depending from the left arm, over which it was doubtless thrown, and a pendant portion below the limbs to indicate that the figure was not entirely without clothes. Round the neck there is a handsome necklace of the same pattern as the waist belt in *S. 18.* On the left shoulder is the *jaṅvi* or Brahmanical cord, and on the left arm there is a handsome armlet. The waist is encircled

[1] See Arch. Surv. Rep., Vol. I, p. 123, Pl. xxxiv, fig. 3.

by a broad beaded waist chain, and from the latter a series of elaborate loops hang down over the thighs, and down each leg a long flat tassel of the same nature as the chain depends to the knees. The ankles are encircled by broad bangles with three lines of beads, separated from each other by plain lines. On the sole of each foot is a disc with a smaller one in its centre. At the two front corners of the pedestal on which the cushioned seat rests, there are kneeling figures, two women to the right and a man to the left.

Presented to the Asiatic Society of Bengal by Colonel C. Mackenzie, 5th April 1815.

S. 29.—The feet of a Buddhist figure on a flat pedestal, 1′ 4″ × 8″ broad. On the feet there are the remains of red paint with which the statue was originally coloured. The history of this specimen is unknown, but it has all the characters of a Sārnāth sculpture.

S. 30.—An erect figure of Buddha, 3′ 3″·50 in height, in alto-relievo; on the usual form of slab, but without a nimbus. The face of the figure is well carved, and the whole sculpturing of the figure displays more art than the rest of the statues from Sārnāth. The head is thrown slightly to the right side, and the weight of the body rests on the left leg. The expression of the face and the shape of the head are good, and the former is pleasing, the mouth being much better sculptured than in the other figures.

There is a sketch of this sculpture in Colonel Mackenzie's manuscript drawings of his journey into the Upper Provinces of Hindustan, &c., in 1814.

In Dr. Mitra's Catalogue of the Antiquities of the Asiatic Society of Bengal, No. 815, this statue is described as an "Image of Buddha in sand-stone, brought from the Goond country on the Nurbudda. Donor, Hon. F. Shore," and he refers to the Journal of the Asiatic Society, Volume VI,

page 238, but in this reference the statue from the Narbada is said to have had an arch of celestial attendants which this statue has not. It agrees in every detail with Colonel Mackenzie's figure of his Sārnāth statue, so that there can be no doubt regarding its true origin.

Presented to the Asiatic Society of Bengal by Colonel Mackenzie.

S. 31.—The body less the head and lower part of the legs of an erect figure of Padmapāṇi with the Brahmanical cord. No history.

S. 32.—Two fragments of a nimbus or *bhāmandala* of what must have been a large figure of Buddha. The characters of the sculpture and stone leave little doubt that the fragments are from Sārnāth, although the history is unknown. There is the usual scalloped border with a beaded ornament between two raised lines, as in *S. 14*, and a floral pattern external to these, succeeded by a rounded cord-like band consisting of zigzags, beads, diamonds, &c. Over the floral ornament is a Buddhist cherub or *Vidyādhara* holding a garland.

S. 33.—A fragment of a *bhāmadala*, measuring 1′ 10″ long by 7′ broad; it has the same floral ornaments and other characters as the previous specimen.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 34.—An erect figure of Buddha standing on a lotus throne or *padmasana*, covered in part with the overlapping leaves of the *pīpal* and resting on an elaborate somewhat Indo-Corinthian ornament below it. The sculpture itself measures 3′ 9″ high, × 1′ 4″·50 broad, and the figure of Buddha is 2′ 6″ high, cut in alto-relievo on a slab with the lateral margins parallel and the top rounded. The figure of Buddha is in the usual attitude of erect figures in the *āsīva mudrā*.

Springing from each side of the ornament, below the throne, there is a lotus flower, on which stands a small attendant human figure 1 1″·50 high, each holding a chauri in his right hand, and the figure to the right a long-stalked lotus in his left. On the slab forming the background, there is a small *vidyādhara* near each upper corner.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 35.—An erect figure of Buddha in the *āśīva mudrā*, without a slab as a background, measuring 4′ 1″ high, with the nimbus much injured, both hands and feet broken off, and the lower third of the statue considerably injured by age. Dr. Mitra has included this figure in his Catalogue as one of the statues found by Captain A. Cunningham, and presented by him to the Asiatic Society, but it is figured by Colonel Mackenzie in his drawings of sculptures collected in the Upper Provinces as one of the statues presented by him to the Asiatic Society of Bengal, in his letter dated 8th February 1815.

Presented by Colonel C. Mackenzie, 8th February 1815.

S. 36.—An erect figure of Buddha in the *āśīva mudrā* without any background of its own and much injured in the arms and feet. The head has a round plain nimbus of which the only ornament is two small wingless *vidyādhara*. The pedestal is broken off, but, as the statue now stands, the figure is 3′ 9″ in height.

Presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, 1835-36.

S. 37.—A figure of Padmapāṇi 3′ 7″·25 high, but the limbs are imperfect from the ankles downwards. It is in alto-relievo against a slab and carries a long-stalked lotus in its left hand. The *mukuṭa* is peculiar. The hair on the sides of the head is in parallel plaits, while on the crown these are gathered

together and twisted round in a circle, over which the individual plaits fall in loops, and some of them even reaching the shoulders. The head is bound by a jewelled fillet bearing a figure of Amitābha, the fourth Dhyāni Buddha. In the lobes of the ears there are heavy square ear-rings, and around the neck a necklace of beads. The arms, between the shoulders, are encircled with a double-headed snake-like ornament, resembling in design the similar ornaments on the arms of the two large figures from Patna. A cloth is tied round the waist and is secured by a cord which is ornamented in front with a small rosette. The *kamarband* passes round the right hip and hangs loosely round the left side tied in a large knot.

No history is given of this sculpture in Dr. Mitra's Catalogue, but the characters of the stone and of the sculpture render it probable that it is from Sārnāth, and that it is possibly one of the sculptures found and presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham between 1835-36.

S. 38.—A fragment of a large sculpture consisting of an erect male human figure, 2 feet high, in the *dharma-chakra mudrā*. It probably represents either Minanātha or Manjughosha. He holds a lotus flower under his left arm. And the little finger of his left hand touches a disc or *chakra chinha* on his right palm. The head-dress is very elaborate and high, and the head is encircled by a rich jewelled crown, below which, in front, on the sides of the head are seen a number of small spiral curls like those in the female figure in *S. 25*. The hair is also gathered in a rounded mass behind the head. The ear-rings are large discs, and below and external to them some curly locks of hair fall over the shoulder. The body above the waist is naked, and the remaining ornaments are much the same as in *S. 28*.

In Dr. Mitra's Catalogue this sculpture is described as Vishnu.

It is probably one of the statues presented to the Asiatic Society of Bengal by Captain (now Major-General) A. Cunningham, between 1835-36.

S. 39.—A block of sandstone measuring about 2 feet square above and below, but only 18 inches in height. It is hollowed out, on its upper surface, into a cup-shaped cavity, about 1 foot in diameter and with a depth of 10″·50. The surface of the stone is quite smooth, and the cavity was doubtless closed by a smooth slab. The sides bulge somewhat, and are slightly convex. This is probably the stone relic chamber discovered in the excavations at Sārnāth in 1794, made by Jagat Singh, the Dewān of Rāja Chait Singh, of Benares [1], for the purpose of obtaining bricks from the ruins of one of the large brick stūpas. It was discovered at a depth of 27 feet, and contained a marble box which, according to Jonathan Duncan [2], held a few human bones, some decayed pearls, gold leaves and other jewels of no value. The box that contained the relic casket was left in its original position by Jagat Singh, but the casket was removed and afterwards presented to the Asiatic Society of Bengal. It had disappeared, however, during the time of James Prinsep, as he mentions that he had not been able to find it. General Cunningham, in 1835, while engaged in excavating at Sārnāth, resolved to make a search for this sandstone box, and, by the aid of an old man, who, while a boy, had assisted at Jagat Singh's excavations, succeeded in rediscovering it in its original position. General Cunningham [3] has described the box as a circular block of common Chunar sandstone pierced with a rough cylindrical chamber in the centre, and covered with a flat

[1] Arch. Surv. Rep, Vol. I, p. 113. [2] As. Res., Vol. V, p. 131.
[3] *Op. cit.*, p. 115.

slab as a lid. The box, however, which I found lying in the garden attached to the Asiatic Society's premises, is quadrangular and not round, and on bringing this discrepancy to General Cunningham's notice, he replied, as follows, on the 2nd October, 1879 :—"The stone box which you enquire about was, according to my recollection, a square block of Chunar sandstone with a round (cylindrical) hole in it, in which the relics had been deposited. When I last saw it, it was standing outside the Asiatic Society's house, on one side of the compound. That box was the one that was found by Lieutenant Cunningham at Sārnāth, no matter how it may have been described."

Presented by Captain (now Major-General) A. Cunningham, 1835-36.

S. 40.—A Bodhisatwa, 2′ 1″·50 high, seated cross-legged on a cushion, but wanting the head, arms, and half of the left leg. The figure is well-carved, and of all the foregoing statues it is the only one in which an attempt has been made to show the clavicles, and to indicate some other structural details. The Brahmanical cord is worn, and a very thin cloth over the left shoulder is tied by a loop knot in front. There are also short drawers tied round the waist. No history is attached to this figure, but from its general characters it is probably from Sārnāth, and presented by Captain (now Major-General) A. Cunningham, 1835-36.

S. 41.—A seated figure, probably of a Bodhisatwa, measuring 1′ 10″ × 1′ 7″·50. The head is broken off, also the greater part of the right arm. It is sculptured on a slab in alto-relievo. The attitude is the same as that of the female figure *S. 25.* The right shoulder is bared and the *chaddar* hangs down into the lap, exposing the navel and the Brahmanical thread. There is the usual jewelled torque necklace and armlets, also three bangles, and on the left arm there are the

remains of a lotus stem. On the right side of the slab, there is a small four-armed *S'āktī*, and another female figure on the other side holding a lotus stem. Immediately below the seat there is an inscription. On the lowest portion of the pedestal, four small human figures occur in relief, to the right of the dependent limb of the statue, close to which is a kneeling figure with a goose's head. Behind the latter is a seated crowned male human figure, and again to the right of it a woman is kneeling in adoration with clasped hands holding up a lotus, and she is succeeded by a bearded man in a like attitude and similarly engaged. To the left of the dependent limb is a woman seated in adoration, probably the donor of the sculpture.

The history of this specimen is unknown, but it is probably from Sārnāth.

S. 42.—A figure of Buddha seated on a chair, in the *dharma chakra mudrā*, with the feet resting on the ground and the *selā* reaching to the ankles. Unfortunately the hands are broken off, but they have been brought forward in front of the chest in the attitude of teaching. The head also is gone. The sculpture is 2′ 7″ high and 1′ 3½″ broad. This is doubtless also one of the numerous statues from Sārnāth presented to the Asiatic Society of Bengal by Captain (now Major-General) A Cunningham, 1835-36.

S. 43.—A fragment measuring 2′ 1″ × 1′ 2″·50, and probably part of a frieze like the similar sculptures described by Messrs. Sherring and Horne[1] from Bakariya Kund, Benares. The frieze consisted of a series of circular recesses, each about 8 inches in diameter and containing a human figure. In the present instance, the figure in the recess is seated in native fashion with what appears to be a musical instrument reaching from knee to knee. The margins of the recess are boldly

[1] Journ. As. Soc. Beng., Vol. XXXIV, Pt. I, Pl. III, p. 12.

beaded. Over each medallion, there was a beaded band forming an arch and hanging down in a loop between each, so that they all appeared to be connected together. A beaded line also ran along the lower margin of the frieze. The history of this specimen is unknown, but it so closely resembles the similar sculptures found at Bakariya Kund, Benares, that it has been placed with the sculptures from Sārnāth.

S. 44.—A fragment, 11″·50 × 9″ 50 in its widest part, much worn and containing two seated Buddhist human figures, with the head of a mythical object below them and part of a beaded arch to the left.

The history of this specimen is unknown, but is supposed to be from Sārnāth.

S. 45.—A figure of Buddha, 2′· 2″·50 high, with the head, arms and feet broken off. It is erect, and represents Buddha in the *āṣīva mudrā*, and it is sculptured in alto-relievo from the slab behind it, which has a floral outer border with a raised line internally, and has evidently borne a nimbus. There is a small chaitya [1] in relief on the left side of the slab. The fine folds of the *selā* which are not represented in any of the large Sārnāth figures, are depicted in this specimen by regular concentric lines, those on the body being regularly curved from above downwards.

The history of this specimen is quite unknown, but the stone resembles that of other sculptures satisfactorily ascertained to be from Sārnāth.

S. 46.—A fragment of the decoration probably of a large ornamented Buddhist sculpture. It measures 1′ 6″ and 10″, and consists of a figure of Buddha seated in a recess with a *ṣārdūla* on the right side of the sculpture.

[1] Chaitya is derived from *chita*, "a funeral pile," "a heap," and hence it means "a monument."

The history is unknown, but it is probably from Sārnāth.

S. 47.—The pedestal of a Buddhist sculpture bearing an inscription in three and a half lines. There are the remains of two feet with bangles.

Collected by Captain (now Major-General) A. Cunningham on his journey to Simla, and presented by him to the Asiatic Society of Bengal, 2nd May 1838[1].

S. 48.—The inscribed pedestal of a Buddhist figure, the feet of which, with bangles, remain along with the indications of other and smaller figures, each on a lotus throne. It measures 1′ 7″·50 × 7″·75 × 1″·0. Its history is unknown, but the sandstone is the same as that of other Sārnāth sculptures.

S. 49.—A sculpture in relief, 2′ 6″·25 × 2′ 5″, in sandstone. A seated figure of Buddha, the Teacher, in alto-relievo, against a slab with a nimbus, and bearing a small erect attendant figure in relief, on each side, and standing on a lotus, the stalk of which is hidden in a conventional massive floral device resting on the pedestal of the main figure. Each attendant holds a chauri in his right hand, and the figure to the right a long stalked lotus in his left. The front of the pedestal is occupied by a somewhat rough bas-relief, representing the worship of the Wheel of the Law, with a black-buck on either side of it, three adoring figures to the left, and a man and woman similarly engaged to the right. This sculpture had evidently been originally coloured red. Its history is unknown, but it has all the characters of a Sārnāth sculpture.

S. 50.—A brick capital, 10″ by 10″ by 5″, modelled somewhat in the Indo-Corinthian style.

Presented to the Asiatic Society of Bengal by C. Horne, Esq., C.S., 6th September 1865.

[1] Journ As. Soc. Beng., Vol. VII, p. 365.

S. 51.—A brick, 1′ 4″·60 × 10″·50 × 2″·20, from the lower or more ancient courses of walls of the burnt cells of the Sārnāth monastery. These bricks and those from the foundation of the stūpa are nearly identical.

Presented to the Asiatic Society of Bengal by C. Horne, Esq., C.S., 6th September 1865.

S. 52.—A figure of Buddha on a *padma-sinhasana* seated under the Bodhi tree, in the *Jnana or Dhyāna mudrā;* the sculpture measuring 2′ 7″ × 1′ 9″, and carved in strong relief against a plain background rounded at the top, but bearing, in its upper part, over the figure, an arch that reaches from shoulder to shoulder, and is a conventional representation of the Bodhi-tree, the stem of which is behind the head of the figure.

There is no history of this specimen, but it is probably one of General Cunningham's Sārnāth series.

S. 53.—A brick measuring 1′ 2″·75 × 1′·50 × 3″, from the large brick stūpa which was excavated in 1794 by Babu Jagat Singh, the Dewan of Rāja Chait Singh, for the purpose of obtaining bricks. This brick was dug up 8 feet below the present surface by C. Horne, Esq., C.S., and presented by him to the Asiatic Society of Bengal, 6th September 1865.

S. 54.—A sculpture, measuring 1′ 8″·50 × 1′ 2″·25, representing Buddha under the Bodhi-tree which is indicated by a kind of garland. On each side of the sculpture, at its upper angle, and close to the foliage, is a small attendant *vidyādhara.* A plain oval nimbus occurs in relief, and is worked in harmoniously with the garland-like representation of the tree. On either side of Buddha, but slightly further back, stands another attendant figure. The front of the pedestal has a relief, representing the worship of the Wheel of

the Law, but it is much injured. Into this scene is introduced the head of a tiger looking out of a cave.

The history of this sculpture has not been traced, and it is only placed among the Sārnāth sculptures, because it resembles them in its material, and general characters.

S. 55.—A brick, measuring 1′ 2″ × 8″·50 × 2″·50, said to be from a more modern portion of the monastery than the brick S. 51.

Presented to the Asiatic Society of Bengal by C. Horne, Esq., C.S., 6th September 1865.

S. 56.—An imperfect brick, measuring 1′ 6″·50 × 1″ × 4″ from the foundation of Bakariya Kund[1], Benares.

Presented to the Asiatic Society of Bengal by C. Horne, Esq., C.S., 6th September 1865.

S. 57.—A seated figure, 2′ 1″ × 1′·11″, apparently Buddhistic from the emblems on the front of the pedestal.

The head, unfortunately, and the arms from the elbow downwards are broken off. The right hand is drawn up in front of the body while the left foot rests on a support in front of the pedestal. Round the neck there is a torque and a long bead necklace, and handsome armlets on the arms; a garland hangs over the arms at the elbows and falls into the lap. The ankles also have bangles. On the front of the pedestal, in relief, is a lotah holding flowers, with a simple leaf ornament at its base and below the neck. Tri-lobular objects occur on either side of the lotah, resting on an expanded base.

The history of this specimen is unknown, but it appears to be a figure of a Bodhisatwa.

S. 58.—The base of a small seated statue, but only the pedestal and the crossed legs remaining. A beaded chain hangs across each leg below the knee, and on the ankle there are three

[1] See Sherring's Sacred City of the Hindus (Plate), p. 271.

plain rings, and there is also the indication of a waist chain. The front of the pedestal bears an inscription in three lines.

The history of the fragment is unknown, but it resembles the Sārnāth sculptures.

S. 59.—A figure of a Bodhisatwa, without a head, seated on a *padmasana* and in the *dharma chakra mudrā*. It is in alto-relievo with the back of the throne ornamented. The figure had ear-rings, as one remains as a rosette, and the neck is encircled with a broad and handsome jewelled torque, the inner margin of which is beaded. On the front of the seat there is the Wheel of the Law, an Indian antelope, and worshipers on either side of it. The sculpture is 2′ 7″·50 in height and 1′ 9″·75 in breadth. Its history is unknown, but its general characters lead it to be placed among the Sārnāth series of sculptures.

S. 60.—An elaborate sculpture, 3′ 7″·50 long by 1′ 9″·50 high, in three parts, one portion being lost. The fragments probably formed part of a sculpture, representing the leading incidents in the life of Buddha Gotama. At either side, there is a pagoda-like shrine with two pillars supporting five tiers of roofs, gradually diminishing from below upwards, and surmounted by a kind of pinnacle. In the one to the right, a figure of Buddha stands in the shrine or temple between the pillars, with a small figure of a woman kneeling at his feet and bowing to the dust, while to the right an attendant holds a state umbrella or *chhatra* over his head. Another small human figure appears behind the one kneeling, and a celestial figure occupies each corner. To the right of this shrine is a woman holding a chauri. In the shrine to the left, there is also an erect figure of Buddha, with two very little elephants before him, his hand resting on the head of one, and on his right, stand two attendants with chauries. To the left of this temple, and external to it, there is also a woman with a chauri. Between these two small shrines, there is an interval

of 2′ 5″, the centre being occupied by a similar shrine in which Buddha is represented lying on his right side dead, on a *chārpāī*, with a mattress under him, little human figures appearing between the legs of the bed and supporting it. Four human figures are stationed behind the *chārpāī*, a woman at the head and foot and two men between them, while in the background there is a tree in each upper corner, with a chaitya in the centre. On either side of this shrine is the representation of a man weeping. The upper border of this central portion of the sculpture consists of a line of very little diminutive human figures holding up garlands, the first figure at either end with its foot on the pinnacle of a pagoda. Below the central shrine, there are three rows of figures, one above the other, the upper one not extending beyond the base of the shrine, all being imperfect towards the right. In the first row, there are two figures of Hindu divinities, apparently Ganesa and his brother Kartikeya, while in the lines below, the leading deities of the Hindu pantheon are seemingly represented. General Cunningham [1], in describing this sculpture and in speaking of these lines of figures, remarks that, "besides the usual attendants, there are the *Navagraha* or 'Nine Planets in one line, and in a lower line, the *Ashta Sakte* or 'eight female energies,' a series of goddesses apparently belonging to one of the later forms of Buddhism." In the lower line referred to by General Cunningham, there is only one female human figure, the others all being males and two of them bearded. In neither of the other lines are there any female human figures.

When engaged, shortly after my arrival in this country, in 1864, in comparing the archæological specimens in the Museum with the printed Catalogue [2], the three portions of this sculpture were found quite apart from one another, and none of the

[1] Arch. Surv. Rep., Vol. I, 1871, p. 120.
[2] Cat. Cur Mus., As. Soc. Beng., 1849, p. 51.

pieces bore any mark by which they could be identified with any of the numbers in the Catalogue. One entry in that Catalogue, however, seemed to apply to the central portion, as the description was as follows :—" A sculpture representing the nīrvān or death of Sakya. Sakya is seen lying on his right side under two trees, surrounded by his disciples in mourning, and heavenly music playing," and I therefore regarded this sculpture as that entry, Nos. 914-15, although the description did not embrace it as a whole, as there was no other sculpture in the museum that could be so described. Now after many years, when the necessity for the present catalogue has compelled me to undertake its preparation, although the subject was new to me, I had occasion to read the Reports of the Archæological Survey of India, and, in the first volume, General Cunningham, I found, describing a sculpture from Sārnāth, which he had presented to the Asiatic Society in three pieces, and the description of which left no doubt that the present sculpture was the one indicated. These fragments were afterwards shown to General Cunningham, who unhesitatingly identified them as those he had in view in his Report and as the sculpture discovered by him, between 1835-36, in the ruins of the pillared courtyard of the Wihāra or " Chapel monastery," that had been destroyed by fire.

Presented by Captain (now Major-General) A. Cunningham to the Asiatic Society of Bengal, 1835-36.

Magadha.

The ancient kingdom of Magadha[1] during the most flourishing period of its history, *i.e.*, from 264 to 223 B.C., under its most distinguished King, Asoka, comprised the greater part

[1] Magadha is called Makata by the Burmese and Siamese; Mo-ki-to by the Chinese, and Makala Kokf by the Japanese.—*S. Hardy, M. B., p. 143.*

of India, as we learn from the edicts of Asoka that have been found on rocks to the north of Peshāwar, at Supārā near Bombay, and at Dhauli in Orissa, in some of which he laid claim to dominion over Southern India and Ceylon. In earlier times, however, its territories were not so extended, but almost corresponded in their extent to the present Province of Bihar[1]. Its capital, during the time of Buddha Gotama, and his royal patron Bimbisāra, was Rajāgriha, about 16 miles to the south of the city of Bihar, but, in the time of Asoka, the seat of Government was changed to Patna[2], the Palibothra of the Greeks, and which had been founded about 500 years before Christ by Raja Ajātasatru, a contemporary of Gotama. Bihar seems to have been its capital during the first century of the Christian era, and, in the Muhammadan period, it was also the capital and gave its name to the province.

This important Hindu State flourished from the sixth century before Christ down to the fifth century of the Christian era.

After the death of Alexander the Great, Seleukos Nikator invaded Magadha and appointed Megasthenes as his representative in the city of Patna. But the Greeks, not many years afterwards, were driven from the Punjab by the grandfather of Asoka, Chandragupta, 303 B.C., the Sandracottus of their historians.

Magadha, however, apart from its glories as an ancient and leading Indian kingdom, whose kings had encouraged arts and commerce, and whose ships had carried its trade even to Java[3] and the neighbouring island of Bali, will ever be memorable as the country which gave birth to Buddha Gotama, one of the most noble figures that has ever appeared among men as a Teacher of Righteousness.

[1] This word is derived from Wihāra, a Buddhist monastery.

[2] Derived from *patana*, literally the "town."

[3] Buddhism seems to have been introduced into Java by missionaries from Kalinga who visited the island in the sixth or seventh centuries.

The most famous of its spots and also, in the estimation of 450,000,000 [1] of our race, the most sacred place on earth is Buddha Gayā, where Buddha Gotama attained Buddhahood under the *bodhi-drum*, or Tree of Wisdom, after six years of severe but useless penance, in the forest of Uruwela, on one of the northern spurs of the Vindhyān range of mountains.

The Chinese pilgrims, Fah Hian [2] and Hwen Thsang,[3] visited many of the more important Buddhist places in Magadha, but, even in their times, they were generally a heap of crumbling ruins.

The numerous sculptures grouped under Bihar, but the exact histories and localities of which have been lost, have only been placed there tentatively, because they present all the characters of the Buddha Gayā series of antiquities.

Buddha Gayā.

B. G. 1.—2.—Two impressions of human feet, right and left, each measuring 2′ 2″ long, excavated at Buddha Gayā, in 1877, by some Burmese officers who had been deputed by the late King of Burma to repair the ancient temple. These specimens have been figured and described by Dr. Mitra,[4] along with two other footprints dug up at the same time. Each of the stones on which they are carved was probably originally the domical portion of a large chaitya that had been cut down for the purpose, as the part corresponding to its upper surface has a square mortise for the reception of the tenon of a *kalasa* and, moreover, there are on the sides, the remains of the ornaments over the recesses that contained the figures of Buddha.

[1] Max Müller, in "Chips from a German Workshop," Vol. I, p. 214.
[2] Beal's Fah Hian, pp. 103 to 134.
[3] S. Julien's Vie de H T., pp. 136 to 171; Mém. de H. T. t. 1, pp. 409 to 493.
[4] Buddha Gayā, 1878, p. 124, Pl. XLIII, figs. 3 and 6.

The human figures roughly outlined on these two footprints have all the characters of Burmese art, and as some of the symbols occur on a large footprint in this Museum carved in marble, and taken from Rangoon,[1] it is probable that these Buddha Gayā footprints were executed by Burmese sculptors. The curious scroll-like mass at the heel of *B. G. 2*, and on which a peacock stands, is a symbol that occurs, no less than seven times, on the marble footprint, and, in all likelihood, it is intended to represent mountains or rocks. The zayat-like structure, on the same footprint from Buddha Gayā, is also essentially Burmese, and the object, which has been described by Dr. Mitra as a staff, mounted on a pitcher, recalls an inscribed slab of stone from Tenasserim, in this Museum,[2] on which a pagoda is represented, terminating in a long staff, with umbrellas at intervals, flags being substituted for umbrellas in the Buddha Gayā representation.

The sculptures from Buddha Gayā enumerated in this catalogue, as presented by the Government of Bengal, were collected by Dr. Mitra, and some of them have been described and figured by him in his work entitled 'Buddha Gayā.'

These and the following two sculptures were presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March, 1879.

B. G. 3.—A chaitya 18″ high, and 14″·50 broad opposite to the recesses. The *tee* is broken off. There are four recesses, somewhat projecting, and each has an Indo-Persian pilaster on either side of its arched entrance. Over each arch, there is a triangular ornament covered with scroll-work intersecting three bold transverse mouldings or distinct roofs that diminish in size, from below upwards, the top being crowned by a ribbed domical ornament or *amlasīla*, and a pinnacle. Between

[1] Journ. As. Soc. Beng., Vol. XXIII, p. 586.
[2] Journ. As. Soc. Beng., Vol. IV, Pl. III.

the recesses, there is a deep rounded moulding running parallel with an angular moulding and two lotus borders. In each recess, there is a seated figure of a Dhyāni Buddha, one holding an alms-bowl, while two are in the attitude of teaching, and one in meditation.

Of the chaityas in this Museum, the majority appear to have been dedicated to the different *mudrās*, so to speak, of Buddha Gotama, while a few have Bodhisatwas or *Śāktīs* introduced with these *mudrās*, to the exclusion of some of them, whilst others appear to have been wholly set apart as votive offerings to Padmapāṇi, or Avalokiteṣvara[1] and their female counterparts.

In chaityas, each Dhyāni Buddha has his own side of the structure, thus—Akshobhya, the second Buddha, occupies the eastern niche; Ratna-sambhava, the third Buddha, the southern; Amitābha the western; and Amogasiddha the northern. Vairochana, the first Dhyāni Buddha, is supposed to occupy the centre invisibly, but he is sometimes placed on the right hand of Akshobhya.[2]

B. G. 4.—A fragment of a sandstone *tee*, consisting of four umbrellas, each separated from its fellow by four pagoda-like structures placed at intervals.

B. G. 5.—A small chaitya with a short inscription and with part of the *tee* broken off, but measuring 11″ high by 5″ broad at the base. The shaft of this chaitya is, relatively, much more elongated than in the previous specimen, and, halfway up, it has a broad plain moulding.

This and the following chaitya were probably collected by Captain Kittoe[3] and presented by him to the Asiatic Society of Bengal on the 5th May 1847.

B. G. 6.—A chaitya resembling *B. G. 3*, but without the

[1] Cowell, Ind. Ant., Vol. VIII, p. 249.

[2] Hodgson's Illustrations, 1841, p. 117.

[3] Journ. As. Soc. Beng., Vol. XVI, Pt. 1, p. 602.

lotus ornament and the triple roof over the recesses. The latter contain erect figures, one of Padmapāṇi, two of Buddhas, and one of some form of Tārā. Between each pair of recesses there is a smaller arched recess, too shallow to hold a figure.

B. G. 7.—A small imperfect chaitya measuring 7″ in height by 5″·50 in diameter at the base.

This and the following sculpture were presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 8.—A small chaitya 8″·75 high.

B. G. 9.—A *tee* consisting of nine umbrellas, height 6″·50. Probably one of Kittoe's specimens already mentioned.

B. G. 10.—A chaitya like *B. G. 3*, but with the expanded pedestal of the *tee* entire. Height 23″; diameter 14″·50.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 11.—A small chaitya 6″·25 high. No history.

B. G. 12.—A small chaitya 5″·50 high.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March '879.

B. G. 13.—The basal portion of the domical part of a chaitya 15″·50 high, and about 14″·50 in diameter. It has no recesses, nor any ornament, except the five rows of small seated Buddhas, and one of the *nirvāṇa*, which encircle it. No history.

B. G. 14.—A similar portion to the last, but with the domical part intact.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879, along with the following eight sculptures.

B. G. 15.—A *tee* consisting of ten umbrellas and measuring 9″·25 in height.

B. G. 16.—A small chaitya 5″ high.

B. G. 17.—A chaitya resembling *B. G. 3*, but much larger, and measuring 22″·75 high by 18″·75 in diameter, opposite a recess. It has been figured by Dr. Mitra.[1]

B. G. 18.—A chaitya 9″·50 high and about 6″ in diameter. It resembles *B. G. 17*, but is made of coarse sandstone and is much injured.

B. G. 19.—Portion of a *tee*, 6″ high, resembling *B. G. 4.*

B. G. 20.—A small chaitya with a portion of the *tee* remaining; the chaitya itself being 6″·50 high, and the pinnacle 2″·50 in height.

B. G. 21.—A more elongated chaitya than any of the foregoing, measuring 7″·75 in height.

B. G. 22.—A chaitya 15″·50 in height and 15″·25 in diameter, with the domical portion lower than in the others and without recesses, the whole being encircled up to 10″ by bold mouldings, the two uppermost of which are of the lotus pattern. It has been figured by Dr. Mitra.[2]

B. G. 23.—A chaitya of the same kind as *B. G. 3* and measuring 9·75″ in height including the base of the *kalasa.*

This and the following sculpture are probably specimens presented by Kittoe.

B. G. 24.—A *tee* of the same kind as *B. G. 4.*

B. G. 25.—A chaitya 9″·75 high and of the same character as *B. G. 8.*

This and the following eleven sculptures were presented to the Asiatic Society by the Government of Bengal, 27th March 1879.

B. G. 26.—An erect figure of Padmapāṇi, 3′ high, imperfect. The figure is carved in bold relief against a slab.

[1] *Op. cit.*, Pl. XLII, fig. 4. [2] *Op. cit.*, Pl. XLII, fig. 1.

Dr. Mitra,[1] who has figured it, describes it as being distinguished by a martial character. A careful study, however, of the figure and of others of Padmapāṇi from Sārnāth and Bihar renders it probable that the supposed sword may only be the ends of the waist scarf or *kamarband*. There is the usual lotus in the left hand. On either side, below, there are figures of two *śāktīs* standing on lotuses, the one to the right having four arms, a water-vessel being in one of the left hands, and a lotus stem between the two arms of the same side. Two of her right and left hands are upraised in a devotional attitude. The other figure has a lotus in her left hand, and her right hand is raised in adoration. Each of these figures is cut in relief against a slab, and is one-third less in height than the Padmapāṇi. Between the second and Padmapāṇi, there is a small male figure with an elaborate head-dress, kneeling on one knee on a lotus throne, and with his hands in adoration. On the front of the pedestal, below the four-armed female figure, there is a small rather bacchanalian male figure, and opposite to it a human figure with the head of a bird, but the ears of an ass, kneeling, and with hands in adoration. This figure occurs on other Buddhist statues, always on the front of the pedestal.

B. G. 27.—A chaitya 7″ high, resembling *B. G. 20.*

B. G. 28.—A chaitya with the *tee* attached, nearly perfect and with five umbrellas remaining, the total height being 9″·50. It is of coarse sandstone, and it differs from all the other stūpas in having figures in recesses at the four corners, as well as at the four sides. One recess contains the female counterpart of some Bodhisatwa, and another a representation of the death of Buddha.

B. G. 29.—A chaitya, 1′ 4″ high, and 1′ 1″·50 in diameter.

[1] *Op. cit.*, Pl. XXVIII.

Between the principal recesses a small erect human figure is carved in relief standing under an arched doorway.

B. G. 30.—A chaitya, 11″ high, and with the pinnacle partly remaining. It resembles *B. G. 8*, but has a broader base.

B. G. 31.—A chaitya, 6″ high, like *B. G. 12*.

B. G. 32.—A chaitya, 6″·75 high, resembling the last.

B. G. 33.—A fine chaitya, 1′ 11″·75 high and 1′ 7″·50 in diameter. It is octagonal, and the ornaments, over each doorway, consist of two roofs, the uppermost being surmounted by an *amlasīla* with an umbrella. It is figured by Dr. Mitra.[1]

B. G. 34.—A chaitya, 10″·50 high to the top of the pedestal for the support of the pinnacle or *tee*. It resembles *B. G. 8*.

B. G. 35.—A pinnacle consisting of ten umbrellas, arranged as in *B. G. 14*.

B. G. 36.—A chaitya, 6″·75 high, like *B. G. 25*.

B. G. 37.—A fragment of a *tee*, or of a small pillar, but decreasing in diameter from below upwards. It is encircled, at intervals, by ridges, between which are four seated figures of Buddhas, the lower figures being larger than those above them. Each figure, in the lowest line, appears to have been seated on an elephant's head and is therefore Akshobya Buddha. Probably one of Kittoe's specimens.

B. G. 38.—A chaitya, 11″·50 high and encircled with four lines of seated Buddhas placed closely together.

This and the following four sculptures were presented to the Asiatic Society by the Government of Bengal, 27th March 1879.

B. G. 39.—A chaitya, measuring nearly 8″ in height, to the top of the broken base of the *tee*. It resembles *B. G. 20*.

B. G. 40.—A chaitya, 9″·25 high, with the pedestal for the *tee* almost entire.

[1] *Op. cit.*, Pl. XLII, fig 5,

B. G. 41.—A fine chaitya with the pedestal for the *tee* entire. It measures 2′ to the top of the pedestal. It differs from all the other chaityas in this Museum in the circumstance that one side is occupied by the model of a two-storied temple like the Rathas of Mahavallipur. The ground-floor of this temple, so to speak, is occupied in front by five seated Buddhas in as many recesses, and at each end by a similar figure, and by a pagoda in a recess. External to the architrave of the quadrangular doorway, there is the open mouth of a lion from which issues an ornament consisting of plain raised lines, beads and curls, and received into the mouth of a mythical elephant on the outside of a small recess that occurs on either side of the main entrance. This form of elephant ornament is seen, on a large scale, in the Museum sculpture from Panduah. Over the roof of the temple there is a large and handsome vase with a couchant lion external to it on each of its sides. The three recesses of this chaitya are not occupied by any figures of Buddhas. In its other details, it resembles *B. G. 17*, which differs from *B. G. 10* in having a line of bracket ornaments added between the fourth and fifth plain mouldings that occur around the body of the stūpa. There is a figure of this sculpture in Dr. Mitra's work.

B. G. 42.—A portion of a pinnacle or *tee* of large size, measuring 1′ 3″·25 in height, and having seven well-formed umbrellas.

B. G. 43.—A chaitya of the character of *B. G. 7*, and measuring 8″ high. This and the following two sculptures were probably presented by Kittoe.

B. G. 44.—A chaitya 1′ 3″ high.

B. G. 45.—A nearly perfect chaitya measuring 1′ 2″·50 in height. It differs from any of the foregoing chaityas in that it is placed on a quadrangular base of considerable height,

and has only one of its recesses occupied by a Buddha in the *dhyāna mudrā*. The history of this specimen is unknown.

B. G. 46.—A chaitya with the base of the *tee* entire, and measuring 1′ 7″ high.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 47.—A nearly perfect *tee* consisting of ten umbrellas surmounted by a small cone. Below the lowest umbrella, the base is narrow, and consists of a central rounded moulding with a small sharp marginal cornice above it, and a smaller rounded one below it.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 48.—A granite pilaster, 6′ 10″·50 high, with a maximum breadth, at the base of 1′ 0″·25, and at the capital of 1′. The base and capital, both of which are quadrangular, have a round, short-necked, wide-mouthed vase or lotah-like vessel sculptured on the three sides, with floral devices hanging down out of the sides of the vase. This object, without the flowers, recalls the shape of the bell-shaped capitals of the Asokan period. Designs of this kind occur on pilasters and as ornaments in the temples of Orissa, and specimens of them from these edifices are to be found in the casts exhibited in this gallery, *e.g.*, *Br. 72*, *90*, and *92*. Another and further modification of this design is the beautiful pillar from Sahibganj, also in this gallery, but the history of which is unknown. This pillar is 12′ 6″ high, and stands opposite to the central entrance. To return, however, to the pilaster before us, it will be observed that the first four inches of the shaft, below the capital, are octagonal, and consist of the terminal halves of a series of petals standing erect, somewhat like the battlements of a city wall. This form of ornamentation occurs also on the capitals of the Bharhut gateway,

where, however, it is reversed in position, but in the Sahibganj pillar the petals are longer and more attenuated, and recall the lotus capitals of ancient Egyptian temples; and it is found also in the Bhuvaneswar temples, and is characteristic of Indian architecture of the age of these structures. Below the foregoing area, there is an outwardly projecting band consisting of lotus rosettes margined above and below with little spheres, a form of ornament common on the Orissa temples; and, below this, there is another octagonal area about 5″ high, each face carrying half of a lotus medallion, as in the railing pillars of Buddha Gayā, Bharhut, Sanchi, &c. This is succeeded below by a projecting octagonal band, each surface having a mythical crested bird carved on it. Then follows a plain octagonal area of the shaft, about 2″ high, under which, but projecting outwards beyond it, is a quadrangular base, about 5″ high, with half a lotus medallion on each face. Below this, there is a still more outwardly projected quadrangular band, about 7″ high, with a floral device on each of the three sculptured sides, a tinsel-like ornament hanging down on the quadrangular shaft, below which it is plain for 17″, until it reaches the base which is 17″ high.

Excavated at Buddha Gayā by the Archæological Survey, 1879-81, and presented to the Indian Museum, 1881.

B. G. 49.—The base of a chaitya, measuring 13″ across and 5″ in height. It has three mouldings, the lowermost vertical, the second sloped, and the third rounded off. The second and third are separated by a contracted portion consisting of a narrow vertical band. The greater portion of each side is projected outwards beyond the portion near the corners, so that there appear to be three corners at each angle of the stone.

Apparently all the stones of this description, found by Dr. Mitra at Buddha Gayā, were regarded by him as the bases of

pillars, but they would seem rather to be the bases of votive chaityas. It was the fashion in Buddhist times to present these chaityas as offerings.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 50.—A rudely carved female figure of Māyā,[1] 14″ high, standing beside a tree, and grasping its branches with the upraised right hand, with a small attendant figure on her right, probably intended to represent Sekra holding the fine *Kasika* garment in which he received the Bodhisat at his birth, the principal figure being Māyā the mother of Buddha. Above this there is a cherub, and on the left side of the slab an inscription.

The history of this sculpture is unknown, but it is probably from Buddha Gayā.

B. G. 51.—A rude sculpture, probably a kind of altar, measuring 25″·50 in height. It is irregularly four-sided, the sides being occupied by erect human figures, above which there is a mass of miniature chaityas. There are ten human figures, and all are figures of the last, or of previous Buddhas, with the exception of a female figure standing under a tree, and therefore probably Māyā. On one side of the base, on which the figures stand, there is a representation in feeble relief of a monkey standing on its hind legs offering a pot of honey.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 52.—The base of a chaitya, 12″ square, with figures in the niches, one of them representing the death of Buddha.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 53.—A small seated figure of Buddha, 11″·50 high, holding his alms-bowl, the back of the sculpture being

[1] Buddha Gayā, Pl. XLII, fig. 6.

imperfect. On the front of the pedestal, below the throne on which the figure sits, a monkey is represented holding up a bowl, while, at the opposite corner, it is disappearing head foremost down a well. This is the story told by Hwen Thsang[1] of Buddha at Vaisāli, and indicated in the sculpture *B. G. 51*, of a monkey who presented the Teacher with a pot of honey and then fell into a tank, here represented by a tubular structure consisting of a number of small rings placed one above the other, like the broad clay hoops or short tubes used for lining tanks at the present day. The monkey was drowned, but was rewarded for his devotion to the Blessed One by becoming a man in his next birth. There is an inscription on the back of the sculpture which is supposed to come from Buddha Gayā.

B. G. 54.—A well-carved alto-relievo of Padmapāṇi in yellow sandstone, 32″ high by 18″ broad at the base, in the same attitude as *B. G. 41*, and with the same number of human figures on the front of the pedestal, below the lotus throne, one of them, also, as in the Sārnāth sculpture, having a bird's head. There is a short inscription.

This sculpture is figured by Colonel Mackenzie in his MS. volume of drawings of sculptures collected in a journey in Hindustan, in 1814, and in which it is stated it is from Buddha Gayā.

Presented to the Asiatic Society of Bengal by Colonel Mackenzie, 1815.

B. G. 55.—A base of a chaitya, 1′ 3″ square. The triple moulding is covered with closely-set small seated figures of Buddha.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

[1] St. Julien's Mém. de H. T. t. I. p. 387. In the Ind. Ant., Vol. IX, p. 114, it is stated that this incident occurred at Mathura.

B. G. 56.—A small seated figure in relief of Padmapāṇi, measuring 10″·50 high, with a chaitya represented on the left side of the slab, behind the figure, and with an inscription on the front of the pedestal. The history is unknown.

B. G. 57.—A fragment, measuring 7″ × 5″, consisting of five small seated figures of Buddha.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 58.—A fragment of a frieze measuring 10″·25 × 7″·50 consisting of four tiers of closely seated figures of Buddha.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 59.—Another and similar fragment measuring 10″·75 × 7″·25.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 60.—A base of a chaitya 18″·75 square, and ornamented with small seated figures of Buddha, and with the *nirvāṇa*. In place of the usual little recess on each side, there is a flat slab bearing two lines of seated Buddhas and of pagodas.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 61.—A brick from the great temple at Buddha Gayā, measuring 15″·6 × 10″·5 × 3″·2.

Presented by Munshi Mohamed Hossein,[1] 7th March 1866.

B. G. 62 to 64.—Three large bricks from the great temple at Buddha Gayā. They formed part of one of the arches, and one of them, *B. G. 64*, has its upper and under side curved to correspond with the curve of the arch. The upper

[1] Proc. As. Soc. Beng., 1866, p. 61.

border measures 16″·25, the lower border 13″·75, and the sides 10″·50. *B. G. 62* has its lower border very slightly curved and only very little shorter than its upper border, the former measuring 15″ and the latter 15″·50, one side being 9″·75 and the other 9″·50; *B. G. 63* has the following measurements, 14″·50 × 9″ × 8″·80. These bricks have been described by Dr. Mitra.[1]

Presented to the Asiatic Society of Bengal by the Government of Bengal, 7th December 1877.

B. G. 65.—The base of a chaitya, 24″ square and 11″·37 in height. The centre is hollowed out into an elongated chamber open above, but when perfect it was closed by the domical portion of the chaitya which is absent. This recess doubtless contained a figure of Buddha. The pillar on each side of the entrance is Indo-Persian. This sculpture has been described and figured by Dr. Mitra[2] as a votive temple, and he remarks that among two or three thousand chaityas at Buddha Gayā he found only four miniature temples.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 66.—The base of a small chaitya, 10″ × 11″ × 5″, without lateral recesses. The history of this specimen is unknown.

B. G. 67.—The base of a chaitya, 7″ × 7″ × 3″·50, with a recess on each side, containing an erect figure of Buddha. The history is unknown.

B. G. 68.—A small chaitya 9″·25 high, with part of the *tee* remaining. The history is unknown.

B. G. 69.—A fragment, with a line of seated Buddhas, 3′ 4″·50 long by 12″ in breadth and 7″·25 in height, being one

[1] Proc. As. Soc. Beng., 1877, p. 258.

[2] *Op. cit.*, Pl. XXVII, p. 74.

side of the basement of a large chaitya. It has been described and figured by Dr. Mitra[1] as the side of a doorway.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 70.—A seated figure of Padmapāṇi, both feet resting on a lotus stool, supported on a floral decoration below the throne, and which terminates at each of its sides in a lotus flower, on which a woman is seated. A very small human figure also occurs on each side of the throne. Padmapāṇi is seated under an arch, the idea evidently being to represent a cave, as rocks are figured above, and on which there are five pagodas, each containing a seated Buddha. A tree occurs between each pagoda, and an elephant is depicted pulling down branches from the two outermost trees, while other animals, too small and too roughly carved to be made out, are figured about them, and pea-fowl and snakes in front of the outermost pagoda. A *vidyādhara* figure is stationed at each angle of the arch. This sculpture measures 28″ in height by 15″·25 in breadth.

The history of this elaborate but somewhat rough sculpture is unknown, but it is in all likelihood from Buddha Gayā.

B. G. 71.—A small fragment 6″·50 × 6″ × 2″·50 representing a standing Buddha in an arched recess, below which there is a foliated device. History unknown.

B. G. 72.—A small roughly carved fragment, 10″ × 7″, with four lines of closely seated Buddhas.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 73.—The front part of the base of a chaitya. It measures 39″·75 long by 14″ broad, and 7″·25 high, and is probably one side of the same base as *B. G. 69*. No history.

[1] *Op. cit.*, Pl. XLVIII, fig. 4, p. 148.

B. G. 74.—A seated figure of Padmapāṇi, resembling *B. G. 54* in its attitude. An inscription occurs on the slab on which the figure is carved. Its history is unknown.

B. G. 75.—A small fragment 6″·50 × 4″ consisting of a seated Buddha in a niche. Its history is unknown.

B. G. 76.—The base of a chaitya 12″·50 square.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 77.—The base of a small chaitya 11″·25 square at the base and 6″·75 high. The niches are replaced by triangular projections. It bears an inscription on one face.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 78.—A small chaitya with the base of the *tee* perfect. Height 12″; breadth at base 7″·75. It is inscribed on all of its sides. Its history is unknown.

B. G. 79.—A portion of the upper 5 inches of a small *tee*. Its history is unknown.

B. G. 80.—An erect figure probably of Avalokiteṣvara finely carved and inscribed on the front of the pedestal. Height 1′ 11″ × 1′ 1″. An offering on a pedestal is carved at the lower right hand corner, and, at the left hand corner, the kneeling figure of the woman who presented the statue.

Presented by the Archæological Survey of India, 6th December 1879.

B. G. 81.—A figure of Buddha in the *bhūmisparsa mudrā* on a lion and lotus throne, with two attendant human figures. The Bodhi-tree is indicated merely by a kind of garland over the head of the figure. On the back of the sculpture there is an inscription in three lines.

Presented by the Archæological Survey of India, 6th December 1879.

B. G. 82.—A slab with three Bodhisatwas, each in a recess,

the right side of this rudely carved stone being occupied with the inscription beginning "*Ye dhamma,*" &c., in nine lines. It measures 2′ 0″·50 in length, 7″·35 in height, and 5″·25 in thickness.

Presented by the Archæological Survey of India, 6th December 1879.

B. G. 83.—A slab, 1′ 8″·25 long and 9″ high, consisting of a line of the seven mortal Buddhas, and Maitreya Buddha standing erect, each on a lotus, on the top of a narrow basement, the front of which is covered with figures in relief. Over the head of each Buddha, there is a tree and an umbrella, and as each of the former is differently sculptured from its fellows, the intention of the sculptor was doubtless to represent a distinct tree for each of the Buddhas. Along the upper line of the front of the basement there is an inscription, and on its middle there are seven human figures, and an elephant and a horse, the two latter each carrying a relic, or offerings on its back. Before the elephant, there is a trilobular symbol followed by a lotus flower, probably symbolizing the wheel of the law, and, still further to the left, there is a kind of altar with a lamp, on a stand, burning alongside of it, and a conical object on a low stand between the two.

Presented by the Archæological Survey of India, 6th December 1879.

B. G. 84.—A cylindrical shaft, being portion of the column of a pillar. It is 4′ 9″ high, and 13″ in diameter at the base and 11″ at the top. At the basal end there is a rich floral design margined above and below with a beaded line, and with beaded loops hanging down in its lower third, each enclosing a lotus flower. But these ornaments are not shown in Dr. Mitra's figure of this sculpture.[1] Two somewhat similar

[1] *Op. cit.*, Pl. XLVIII, fig. 2, p. 141.

floral bands occur at intervals on the upper portion of the shaft. The capital, of which a portion remains, would seem to have had much the same character as the capital of *B. G. 48*. Dr. Mitra does not state under what circumstances this sculpture was found.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 85.—Below the foregoing pillar, there are three bases of chaityas, of which this is the uppermost. It measures 1′ 11″·25 square at the base, and 1′ 10″·50 at the top, the mass being 1′ in height. In the centre of each face there is a projecting recess, each containing a seated figure of a Bodhisatwa with a large nimbus behind it, while on either side of this recess, but in a different plane, there is the seated female counterpart of each holding a lotus flower; two of them have four arms. The recesses are separated from each other by square pilasters.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 86.—A base of a chaitya, measuring 1′ 9″·40 square at the base and 1′ 5″ above.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 87.—Another and similar base, but broader above.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 88.—The lintel of a doorway, measuring 4′ 5′ broad. It has been described and figured by Dr. Mitra[1] and is probably of the same age as *B. G. 48*.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 27th March 1879.

B. G. 89 (a) & (b).—Two door-posts, each 4′ 11″·25 in

[1] *Op. cit.*, Pl. XLVIII, fig. 3, 142

height, one of them, *896*, probably belonging to the lintel *B. G. 88*. They were both discovered by Mr. Beglar in 1879-82. Near the lower end of *b*, a male human figure is kneeling with a five-headed snake as a hood, and with an offering in its hands, while on *a*, the corresponding figure is a woman. In *b*, the innermost line of ornamentation ends above the Nāga in a large human head or *kīrttimukha*, and over which there is a *vidyādhara* on a floral device, while in *a*, the corresponding ornament ends in a pendant Nāga. In *b*, the outer ornamentation stops short about half-way up, where it ends in a pilaster like *B. G. 48*. The base of this stone is inscribed in the Gupta characters. Each of these jambs has been cut out of a pillar of an old Buddhist railing, probably from one of the pillars of the old Asoka railing, as each still retains two of the mortises for the cross-bars.

This and the following objects were presented by the Archæological Survey of India, 1879-82.

B. G. 90.—Another door-post, 4′ 8″ high, having much the same characters as the two preceding jambs.

B. G. 91.—A granite lintel, 4′ 3″·50 in length, and 9″ in thickness. Its ornament consists of projecting square buttresses above, and quadrangular superimposed capitals of pilasters below, with intervening quadrangular and horse-shoe arched recesses.

B. G. 92.—Another lintel of granite, and measuring 4′ 1″ in length and 9″ in height. The ornamentation consists of four projections, about 7″·25 square, each having a lotah with flowers carved on it, and separated from each other by three recesses, the central recess having a floral design, and the other two a lattice work made from a series of square blocks in contact only at their edges, a form of ornament prevalent in the Yuzufzai sculptures, and also in the temples of Orissa and other parts of India.

B. G. 93.—A sandstone plinth, 4′ 9″·50 in length and 8″·50 in height. Its ornament consists of plain mouldings receding inwards.

B. G. 94.—A small sandstone chaitya, 14″ high, nearly perfect and with its *tee*. There is an inscription on one face.

B. G. 95.—A figure of Padmapāṇi standing in a recess under an arch, and attended by four human figures, two of them exceedingly small. A pillar with a Persipolitan base occurs on each side of the recess, and, above the arch, there are three roofs with floral devices, and three seated Buddhas in recesses. It measures 16″ by 12″.

B. G. 96.—A seated Buddhistic figure, probably Avalokitesvara, with a high headdress, and with two seated Buddhas on the slab, forming the back of the arched recess in which the figure sits. In its other details this sculpture resembles the previous one.

B. G. 97.—A chaitya 13″ high, with its *tee* entire, and inscribed on one face.

B. G. 98.—A small sculpture 11″·50 high, the lower half of the same character as an ordinary chaitya but more elongated, and surmounted by a pyramidal instead of a domical structure and thus resembling the Great Temple at Buddha Gayā; but the upper portion has been lost.

B. G. 99.—A sculpture 3′ 4″·25 high, consisting of an erect headless figure of Akshobya Buddha, in bold relief against a slab, bearing a nimbus, umbrella, two chaityas, attendant human figures and two elephants kneeling at the left side. The Buddha stands on a lotus throne, the front of which has human figures sculptured on it, in relief.

B. G. 100.—The base of a chaitya, measuring 17″ in its greatest breadth.

B. G. 101.—A chaitya hollowed out as a temple, the

doorway surmounted by a roof resembling that of the Mahavallipur temples. Height 18″.

B. G. 102.—A *tee* of 7 umbrellas, 14″ high.

B. G. 103.—A base of a chaitya about 20″ square and 12″ high, with a seated figure of Buddha in a recess in front.

B. G. 104.—The domical portion of a chaitya about 13″·75 in diameter at the base, and 22″·50 in height. Each side has a seated figure of Buddha.

B. G. 105.—The upper part of a *tee* consisting of nine umbrellas, about 16″ high.

B. G. 106.—An erect headless figure of Buddha in the attitude of teaching, about 3′ high, and standing on a plain pedestal which fits into a much larger one, representing in its upper half a lotus flower resting on an expanded mass sculptured in imitation of a masonry wall on two sides, the front having a floral ornament from which two Nāgas issue.

B. G. 107.—A base of a chaitya, about 20″ square, and 10·50″ high.

B. G. 108.—The domical portion of a chaitya, 24″ high.

B. G. 109.—A *tee* of nine umbrellas, 16″ high.

B. G. 110 to 112.—Three fragments of the halo of a large statue. Two women are traced rudely on the largest piece, making offerings of lotus flowers to a human male figure. The figures are seated in Burmese fashion, and their general characters suggest that they are the work of Burmese artists, who were probably the carvers of others of these sculptures. There is an inscription below these figures. *B. G. 110* measures 29″·75 in length, with a maximum breadth of 23″: *B. G. 111* measures 23″ × 10″: and *B. G. 112*, 19″ × 15″.

B. G. 113.—A fragment of the *amlasīla* ornament of a large chaitya, or of a temple, measuring about 24″ in breadth.

B. G. 114.—An abruptly truncated pyramidal fragment, about 22″·50 square at the base.

B. G. 115.—A slab of sandstone hollowed out above, and probably the base of a statue or of an altar, measuring 3′ long by 1′ 6″ in breadth, and 7″ in height.

B. G. 116.—A fragment (measuring 1′ 8″·50 by 1′5″ by 3″·75) of a large umbrella that had evidently been cut down and utilized, probably by Burmese, for the purpose of carving on it the foot-print of Buddha that occurs on its upper surface.

B. G. 117.—A sculpture 17″ broad at the base, about 7″ in thickness, and 23″ high, and rounded off above. It is rudely sculptured on its four faces, the sides being very narrow, with eight erect figures, each holding an alms-bowl, and with inscriptions between each pair. The figures are also separated from one another by the roughly carved outlines of pagodas. The workmanship is probably Arakanese, or Burmese.

B. G. 118.—A figure of a seated Buddha in sandstone on a lotus throne, the head and right arm being wanting. It measures 2′ 4″·50 in height, the throne having a breadth of 2′3″, and a height of 7″.

B. G. 119.—The pedestal of a statue, measuring 2′ 7″ broad 11″ high and 1″·9″ in thickness. It has an inscription in two lines along its upper margin, and, below this, the front of an edifice is represented with the figure of a woman before it, on each side, the figure to the left making offerings, and the other in a peculiar attitude, one arm being thrown out backwards, and the other applied to her mouth.

B. G. 120.—Another base of a statue, measuring 3′ 5″ in breadth, 8″·50 in height and 1′·11″ in maximum width. An inscription in three lines occurs along the lower border. There is a small lotus throne or footstool projecting in front, and on either side of it, but in a different plane, there are certain symbols: to the right, a man and a woman are kneeling making offerings with two vessels, each covered by a high conical

structure like the bamboo lacquered covers in use in Burma, and ornamented with a representation of twigs of trees and two square figures; and, immediately adjoining these, there is a symbol that occurs also on the other side of the lotus footstool. Beside it, a vessel of some sort is supported on a pedestal, with a large vase to the left, alongside of which, there is a brass lamp.

B. G. 121.—A restoration of a chaitya, measuring 4′ 11″·25 in height.

In the Cabinet in the centre of the Gallery.

B. G. 122.—An inscription in Chinese on a flat slab, 2′ 8″·75 high, the head of the stone being triangular, and 1′ 6″ in breadth and 3″·25 in thickness. The triangular portion contains three recesses, the middle recess being occupied with a seated figure of Buddha in the *bhūmisparsa mudrā* in which he attained Buddhahood, and each lateral recess with a six-armed female figure, probably Vasudhārā. Below each of these two recesses, there is a rudely-cut human head with an obscure ornament on each of its sides, supposed by the Editor of the 'Indian Antiquary[1]' to be 'animals' heads,' but apparently a leafy ornament consisting of a horizontal stem with opposite or alternate leaves. According to Professor Beal this "inscription dates from the *Tien-hi* year of the reign of Chên Tsung of the Sung dynasty, *i.e.*, 1022 A.D., and is to the effect that a priest, Ho-Yun, went to Buddha Gayā with a view to worship the sacred relics of the place. While there, he carved a stone pagoda, with a surmounting pinnacle and a square base, thirty paces to the north of the Bodhi Tree, in honour of the thousand Buddhas.

[1] Ind. Ant., Vol. X, p. 193, foot-note.

[2] Journ. Roy. As. Soc., Vol. XIII, New Series, p. 552, Pls. VI and VII; Ind. Ant., Vol. X, p. 193.

He would have also inscribed an entire *Sûtra* if his funds had been sufficient, but in place of that he left behind him the record before us, which is a hymn in praise of the three bodies of Buddha and the three thrones they occupy.

"The three bodies, according to the inscription, are, the FA-SHIN (*Nirmânakâya*), the PO-SHIN (*Sâmbhôgakâya*), and the FAH-SHIN (*Dharmakâya*). In relation to the first, which represents the human body, it is described as compassionate, ready, and able to deliver men from the midst of the fire. The second is the body which has appeared in various forms through countless ages, ever aiming to prepare itself for the final manifestation as Buddha, when its aim would be accomplished. The third body, or the *Dharmakâya*, is said to be: 'Co-extensive with the universe, inhabiting all time, with excellences as innumerable as the sands or grains of dust, beyond all human character and transcending all human language.'

"The three seats or thrones are, first, that at Gayâ, which is the centre of the earth, springing from the depth of the golden circle, on which all the Buddhas have overcome the armies of Mâra, with their lion voice.

"The second is co-extensivewith the three worlds, reaching above the heavens, renewed even after the destruction of the world.

"The third is without beginning or end, unaffected by time or circumstance, imperishable as the body (of the Law) itself.

"The inscription continues in the same laudatory terms, and ends with the statement that in the year above named, *viz.*, A.D. 1022, two men, called I-tsing and I-lin, were sent from the eastern capital with a *Kashâya* garment in a golden case, which they hung above the Bodhi Tree, and which fact

is recorded as supplementary to the hymn of praise of Ho-Yun."

This inscription was found in the summer of 1880, under 12 feet of rubbish surrounding the Great Temple.

B. G. 123.—A Chinese inscription on a slab of sandstone, measuring 15″ × 6″·25 × 27″·5, excavated from the ruins around the Great Temple, 1880-82. The translation of this has not yet been published, as far as I can ascertain.

B. G. 124.—A Chinese inscription on a slab of sandstone like the last, measuring 15″ 75 × 7″ × 2″·25, excavated from the ruins around the Great Temple, 1880-82, and apparently not yet translated, or at least published.

B. G. 125.—A figure of Buddha under the Bodhi-tree in the *bhūmisparsa mudrā*, with an inscription round the halo. It measures 10″ 25 × 7″·25.

B. G. 126.—A rudely carved figure of Buddha in the *bhūmisparsa mudrā*, smeared with red paint, measuring 9″·50 × 4″·50 and with two inscriptions on the throne.

B. G. 127.—A figure of Buddha in the *bhūmisparsa mudrā* under the Bodhi-tree, with an inscription on the pedestal, measuring 7″·25 × 5″.

B. G. 128.—A figure of Maitreya Buddha in the *bhūmisparsa mudrā*, measuring 7″·25 × 5″·25.

B. G. 129.—A clay fragment of the back slab of a statue bearing a small erect figure of Buddha and stamped with a seal. It measures 7″ × 5″.

B. G. 130.—A small figure of Buddha in the *bhūmisparsa mudrā* under the Bodhi-tree, measuring 5″·75 × 3″, and with an inscription on the back.

B. G. 131.—A fragment of the back of a statue in steatite, measuring 13″·75 × 4″, with two human figures cut on it in bold relief, standing on lotus brackets with an inscription between them.

B. G. 132.—A rude, female human figure in steatite, seated on a lotus throne, with a small attendant figure to the left. The attitude of the figure is the same as that of the female, *S. 25*, and as the male figures of this series *B. G. 54 and 74.* The slab behind the figure has a roughly carved inscription. It measures $6''{\cdot}50 \times 5''{\cdot}25$, and probably represents a form of Tārā.

B. G. 133.—A slab $19''{\cdot}50$ in length and $10''{\cdot}50$ in height, with eight erect human figures standing on a pedestal with an inscription in Chinese on its front.[1] Seven of the figures, Sākya Muni, Kāsyapa, Kanaka, Krakuchanda, Wiswabhu, Sikhin, and Vipassin, represent the seven mortal Buddhas, as each has the head-dress of a Buddha, and is standing under his tree, all the attitudes of the hands being different. The eighth figure is Maitreya, the Buddha to come.[2] The inscription is continued round the sides of the pediment on which the figures stand, which may have led Professor Beal to suppose from the rubbing he had, that it is imperfect, and "that the figures must have been executed after the inscription was placed *in situ* . . . . ."

Professor Beal[3] says that this inscription "gives us the name of Chi-I, a priest of the Great Han country, presumably the writer of it. It states that Chi-I, having first vowed to exhort or encourage thirty thousand men to prepare themselves by their conduct for a birth in heaven, to distribute in charity 30,000 books, relating to a heavenly birth, himself to recite as many books, then, in company with others, travelled through India, and arrived at Magadha,

[1] Beal, Ind. Ant., Vol. X, p. 193, Pl. 29; Journ. Roy. As. Soc., New Series, Vol. XIII, p. 552. Pl. 2.

[2] See Antiquarian Researches at Sopara and Padama, 1882, p. 27 *et seq.* and plates.

[3] Ind. Ant., p. 193.

where he gazed upon the Diamond throne, and other sacred vestiges of his religion. After this, in company with some other priests he further vowed to continue his travels through India, apparently for the same purpose. Amongst the Priests referred to, there are three named, the first Kwei-Tsêih, the second Chi-I, the third Kwang Fung."

Professor Beal continues :[1] "Beyond this I am unable to find anything important in the inscription. The forms of the characters may possibly be as ancient as the Han dynasty."

* * * * *

"There is barely a doubt whether the Great Han country refers to China. There is a record noticed by Klaproth in his *Annales des Empereurs du Japon* (p. 6. *n.*), concerning a country called Ta-Han, somewhere to the eastward of China. As Klaproth gives no Chinese symbols, we cannot say whether the country so named is the same as that in the inscription. But if it is so, there is just a doubt whether these missionary priests were not Coreans or belonging to the Ta-han country of Klaproth.

"The vow to convert the world was not an unusual one with the Buddhist priests. Many of the missionaries who came to China from India were prompted to do so by this desire for the conversion of men; and we may understand that the same desire urged many Chinese priests to visit the parts of their own country bordering on India, whence they might easily advance into India itself. This might have been the case with Chi-I and his companions. If the inscriptions belong to the time of the Han dynasty in China, it must claim an antiquity of not later than the end of the second century A.D."

B. G. 134.—An erect figure of a *śāktī* with a rudely carved inscription below it. The figure carries a lotus, and on the slab

[1] Roy. As. Soc., Vol. XIII, New Series, p 554.

there is a figure of a chaitya and on the same side a small kneeling attendant figure. It measures 8″·25 × 4″·25.

B. G. 135.—Another female figure like *B. G. 134*, inscribed round the margin of the slab. It measures 5″·75 × 4″.

B. G. 136.—Another like the last, also inscribed and measuring 6″ × 4″·25.

B. G. 137.—A six-armed two-headed human female figure, probably a representation of Vasudhārā, in relief, against a slab with three impressions of inscribed Buddhist seals. This is the same figure that is twice represented in the large Chinese inscription, but here the head is double on the left side. The present specimen is made of baked clay and is perfect with the exception of the feet. It measures 6″·25 × 5″.

B. G. 138.—A small bas-relief, 3″·25 × 2″·25, of Maitreya Buddha.

B. G. 139.—The upper half of a baked clay figure of a Bodhisatwa with a halo behind the head and a lotus on the right. The hands are in the attitude of the *dharma chakra mudrā*. The impression of a Buddhist seal to the left. Dimensions 5″·50 × 5″.

B. G. 140.—A baked clay figure of Padmapāni, measuring 12″ × 7″·25, with an impression of a seal on the left side of the slab. The front of the figure and of its surroundings has been coloured bright red.

B. G. 141 to 146.—Six terra-cotta impressions, from one die, of a seated Buddha in a recess under a temple, and in the *bhūmisparsa mudrā*, the upper portion of which has the general character of the Great Temple at Buddha Gayā, surrounded by small pagodas and by streamers or banners with the inscription "*Ye dhamma hētuppabhwā*," &c. under the throne.[1]

[1] Terra-cottas of nearly the same character as these were found by me in the ruins of a temple in old Pagan, Upper Burma, a locality in which they had been previously discovered by Captain Hannay They are inscribed in old

B. G. 147 to 149.—Three other terra-cottas representing Buddha in the *bhūmisparsa mudrā*, of a different die from the foregoing, but similarly inscribed. Size 6″ × 4″·50.

B. G. 150 to 152.—Three terra-cottas like the last, but smaller and inscribed, dimensions 5″·50 × 4″.

B. G. 153 to 156.—Two perfect terra-cottas and two fragments of the same *mudrā*. The throne, with the canopy under which Buddha is seated, is surrounded by minute chaityas arranged in parallel lines one over the other. It has the same inscription as the previous examples. There is a short inscription in Burmese, on the sides of the fragments, evidently scratched on, when the clay was soft.

B. G. 157.—A terra-cotta of a different form, but probably only a fragment. Buddha is seated in the *dhyāna mudrā* under a canopy supported on two pillars, with the tree indicated above the nimbus. Not inscribed. These terra-cottas were probably used to decorate the walls of votive chaityas and small temples and were the equivalents of the large plaster images of Buddha that covered the sides of the Great Temple itself.

B. G. 158.—A small terra-cotta seal, 1″·75 × 1″·50, of nearly the same design as the series *B. G. 156 to 159*, but very much smaller and probably much older, and found at such a depth under the surface that its antiquity must be considerable.

B. G. 159 to 162.—Four plaster images of Buddha, three in the *bhūmisparsa mudrā* and one in the *dhyāna mudrā*, of the same shape as the foregoing terra-cottas, the largest measuring 4″ × 3″·20 and the smallest 3″ × 3″·30. Probable age 800 to 1200 A.D. They were found in great profusion

Devanāgri characters, and the very probable suggestion was offered by James Prinsep regarding those discovered by Hannay, that they had been originally made at Gayā, and had been carried to Burma by pilgrims. See my "Report on the Expedition to Western China, *viâ* Bhamo," 1871, p. 206.

and about 200 of them are in this Museum. They were used for the decoration of the walls of chaityas around the temple.

B. G. 163 to 166.—Four circular Buddhist clay seals 2″·60 in diameter with a thick rounded edge, a small chaitya in relief in the centre of the seal surrounded by an inscription in nineteen lines, probably the memorable verse beginning "*Ye dhamma,*" &c. These seals were found low down in the excavations and may therefore be referred to the so-called Gupta level of the area surrounding the temple, *i.e.*, from 100 A.D. to 500 A.D.[1]

B. G. 167.—A small baked clay seal, about 1·″50 in diameter, the centre chiefly occupied with a chaitya in relief, surmounted by three umbrellas with the Buddhist verse "*Ye dhamma,*" &c., in seven lines on each side of it.

B. G. 168.—An unbaked clay seal 1″·90 in diameter, with "*Ye dhamma,*" &c., inscribed on it in nine lines, ending below in a small chaitya in relief and a symbol on each side of it.

B. G. 169.—Another baked seal with the creed in five lines beginning with a small chaitya in relief; about 1″·10 in diameter.

B. G. 170.—Another unbaked seal with the creed in six lines ending with a chaitya; diameter 0·75″.

B. G. 171 to 174.—Baked seals, 1″·65, 1″·50, 1″·25, and 0″·75 in diameter, with the Buddhist verse "*Ye dhamma,*" &c., apparently on all of them.

B. G. 175 and 176.—Two unbaked clay seals inscribed with the Buddhist creed and measuring 1″·25 and 0″ 75 in diameter.

[1] For the literature bearing on the "Gupta Period," consult Fergusson, Journ. Roy. As. Soc., *n. s.* Vol. IV, p. 81: *ibid*, Vol. XII, *n. s.* p. 259. Thomas in Arch. Surv. Rep., Western India, 1876, pp. 18 to 70; Journ. Roy. As. Soc., *n. s.* Vol. XIII, p. 524. Cunningham, Arch. Surv. Rep., Vol. IX, p. 9 *et seq.*, Vol. X, Appendix.

B. G. 177.—A triangular fragment of the back slab of a clay figure, probably of Buddha, and bearing the impress of a seal with the Buddhist creed.

B. G. 178 to 184.—Seven baked clay lamps varying in size from 3″·75 to 1″·10 in diameter. They are of the same shape as the little oil lamps of the present time. They were found associated with votive stūpas or chaityas not older than the eighth century A.D.

B. G. 185 and 186.—Two baked clay lamps, circular in form and with a small notch for the wick, the smaller differing from the larger lamp in having no projecting rim; diameter 4″·40 and 3″·75. From topes, probably dating from 800 to 1200 A.D.

B. G. 187 to 189.—Three baked clay lamps, one with a broad rim, and the other two with crenated borders. The first measures 4″·50 in diameter, and the other two 3″·25, and 3.″ They were found under the Bodhi-tree, but at what level has not been communicated to me.

B. G. 190.—Baked clay lamp with a sharp rim, and 4″·25 in diameter; from the excavation below the walls of Amar Singh's Fort, north of the Great Temple, and probably dating from the tenth century A.D.

B. G. 191.—Numerous fragments of pottery made of a black clay and retaining the marks of the potter's wheel. They were excavated by Mr. Beglar near the north-west corner of the temple, and are said by him to have been discovered as deep as the water level, below the foundation of the temple. In their forms and substance they resemble the pottery from the Cromlechs of Southern India. Associated with these fragments were some portions of calcined bones, probably mammalian.

B. G. 192.—A red clay vessel or *ghara,* 6″·75 in height

and 4″·30 in diameter at the mouth. It is filled with Buddhist clay seals, with the usual inscription, and was found associated with the topes around the temple. It probably dates from 500 to 800 A.D.

B. G. 193.—Another similar vessel 6″·25 high by 4″·30 in diameter at the mouth, containing fragments of burned mammalian bones and one-half of a terra-cotta medallion with a seated Buddha in the *dhyāna mudrā*. It was found in the neighbourhood of the topes around the temple. It dates probably from 500 to 800 A.D.

B. G. 194.—A fragment of a similar vessel containing portions of the bones of a fresh-water turtle and fragments of a clay lamp. From the same locality as the preceding, *B. G. 192*, and of the same age.

B. G. 195.—A red clay vessel resembling *B. G. 192*, but with a more pronounced neck, and with the sides rudely ornamented with three circular lines with oblique marks below them impressed in the clay. Its history is the same as *B. G. 192*.

B. G. 196.—A red clay vessel of another form, with the neck but little if at all pronounced, measuring 4″·60 in height, and 4″ in diameter at the mouth. The same history as *B. G. 192*.

B. G. 197.—Portion of another vessel like the last, with a seal remaining in it and the fragments of others. The same history as *B. G. 192*.

B. G. 198.—A much smaller vessel than any of the preceding but with the neck lost. Height 3″. It contains seals which have not been disturbed. The same history as *B. G. 192*.

B. G. 199.—A small clay vessel 2″·25 in height and 2″·25 in diameter at the mouth and covered with a black glaze. It is outwardly rounded from the short neck, and resembles some

of the vessels from the Indian cromlechs. This vessel was filled with earth, but it had a small stone to close its mouth. It has the same history as *B. G. 192.*

B. G. 200.—Another of the same shape as the last, but made of red clay. It measures 2″·10 in height and 1″·75 in diameter at the mouth. The same history as *B. G. 192.*

B. G. 201.—A miniature vessel 1″·60 in height and 1″·85 in diameter at the mouth. It has much the same shape as *B. G. 192,* and the same history.

B. G. 202.—A vessel of nearly the same shape as an ordinary *ghara,* and measuring 9″·20 in height, with a diameter of 4″ at the mouth. There is a short spout near the neck. It has the same history as *B. G. 192.*

B. G. 203.—A small clay vessel with its cover and with a short spout in the upper third of the side, and with the sides but little bulging. It measures 2″·80 in height, with a diameter of 2″·75 at the mouth. This vessel contained only earth. It has the same history as *B. G. 192.*

B. G. 204.—Lower third of a red clay vessel that had evidently a handle at one side. It contains seals in position. It has the same history as *B. G. 192.*

B. G. 205.—Fragment probably of a clay vessel. It has the same history as *B. G. 192.*

B. G. 206.—A red clay, somewhat truncated, pear-shaped vessel, the pointed end closed; but the flat base perforated by an irregular opening leading into the interior. It may have been used as a child's rattle. An almost similar object has been obtained at Bhuila by the Archæological Survey. Height 4″·25. It has the same history as *B. G. 192.*

B. G. 207.—A shallow earthen vessel 2″·25 × 6″·75, marked with concentric grooves on its interior. In the earth which it contained there were found some fragments of a composition

resembling plaster in appearance. It has the same history as *B. G. 192.*

B. G. 208.—Another like the last, but measuring only 1″·75 high and 4″·50 in diameter at the mouth. It has the same history as *B. G. 192.*

B. G. 209.—Another with the same history, measuring 1″·80 × 4″·25.

B. G. 210.—Another with a similar history, measuring 1″·80 × 4″.

B. G. 211.—Another but more open; dimensions 0″·90 × 3″·50, and with the same history as the last.

B. G. 212.—The bottom of a large vessel with the broken margin chipped off to resemble a flat vessel like *B. G. 211*, with which it has a similar history.

B. G. 213.—A red clay vessel called a *kharī*, shallow and with a wide mouth. Height 3″ 25, diameter of mouth (broken) 6″·25. It has the same history as *B. G. 192.*

B. G. 214.—A small red clay vessel like *B. G. 205* and with a cover. It measures 3″ in height and 2″·75 in diameter at the mouth. It is filled with clay seals of the ordinary kind. Excavated from below the walls of Amar Singh's Fort, north of the temple. Date, about tenth century, A.D.

B. G. 215.—A flat red clay dish, 2″·75 in height × 8″·20 in diameter. It has the same history as the last.

B. G. 216.—Another, not so shallow, 3″ × 7″·20 and with a similar history.

B. G. 217.—Another, broken on one side, 2″ 50 × 6″·75 and with the same history as *B. G. 114.*

B. G. 218.—Another small, shallow, wide-mouthed clay vessel but of a different shape from the three foregoing specimens, and measuring only 1″·25 × 3. The side external to

the margin is vertical in its upper half. It has the same history as the four previous specimens.

B. G, 219.—Two spindle whorls, or beads of clay, 0″·85 × 0″·78 in diameter. Found in the excavations.

B. G. 220.—A portion of a baked clay tube.

B. G. 221.—A conical body, covered externally by a spiral ridge. It appears to be made of a black clayey carbonaceous substance.

B. G. 222.—Fragment of a shell belonging to the genus *Olivia* found in the excavations.

B. G. 223.—Numerous cowries, *Cypræa moneta,* from under the Asoka throne, inside the temple.

B. G. 224.—A number of cowries from excavations from a level probably as old as 100 A.D.

B. G. 225.—A restored cylindrical ivory casket with its lid, measuring 1″·80 in height and 2″ in diameter. It was found close to the outer Bodhimanda, or throne of Sākya Muni.

B. G. 226.—Teeth of the genera *Canis, Bos* and *Sus* from excavations around the temple, at the level, probably of the tenth century A.D.

B G. 227.—Bones (*Canis, &c.*), from excavations around the temple, eighth century A.D.

B. G. 228.—A piece of iron slag from below the Asoka foundation of the temple.

B. G. 229.—Fragments of iron clamps from the topes surrounding the temple.

B. G. 230.—Pieces of iron from the side of the doorway of the last central buttress of the Great Temple.

B. G. 231.—Three fragments of a metal vessel from the excavations south of the temple. Probable age 100 to 500 A.D.

B. G. 232.—An inscribed copper-gilt canopy with a small rock-crystal sphere on its top. The entire structure measures

13″ in height, with a diameter of 17″·75 at the base. The ornament consists of conventional lotus petals, with a circle of small bosses at the beginning of the upper third. The middle third has one-half of the side, on which the inscription is, quite plain, but the other half is divided into five quadrangular areas, each with a round hole in its middle, which was doubtless filled up with a piece of rock crystal or some gem. Around each of these holes, there is a circle of lotus petals on a crenulated ornament. The lower third has two-thirds of its surface below the inscription plain, but the remainder consists of lotus petals, ten in number, with a double outline, six of them having their outlines defined by semi-bosses.

This structure probably formed the canopy over a figure of Buddha and served the purpose of an umbrella.

"It was found," Mr. Beglar informs me, "on the west side of the temple and straight to the west of the Bodhi-tree, near the gate of the Burmese-built enclosure, and at least 4′ below the then level, or 2′ above the present level of the ground within the ruins at that place."

B. G. 233.—A brass votive chaitya 6″ high and with a pinnacle consisting of eight umbrellas.

B. G. 234.—A small stone chaitya entire, with four umbrellas, rudely carved. Height 6″·25. Inscribed.

B. G. 235.—Another and similar chaitya cut out against a slab, 6″ high.

B. G. 236.—Some small thin plates of gold and silver, quadrangular and circular, and a collection of sapphires, pearls, coral, carnelian, garnet, chlorite, jade?, ivory, and glass beads, discovered by Mr. Beglar during the excavations in 1881, and which he informs me were found in two spots; first, just behind the inner throne, and immediately behind and a little below the seated Buddha in the sanctum or inner

chamber of the ground floor of the temple; and second, below the foundation of the ancient throne on which the above figure was seated and straight before it, and touching the eastern edge of the pedestal of the throne.

Presented by Sir Ashley Eden, Lieutenant-Governor of Bengal, July 1881.[1]

B. G. 238.—Some fragments of coral, rock crystal, lapis lazuli, gravel, Lydian stone, jasper, and quartz, found by Mr. Beglar, during the excavations of 1881, in the abdominal region of the plaster figure of Buddha in the central niche of the west wall, facing west, and seated immediately over the outer *vajrāsan*, and under the shadow of the holy *pīpal*.

Presented by Sir Ashley Eden, Lieutenant-Governor of Bengal, July 1881.

B. G. 238 to 240.—Three portions of the Bodhi-tree of Sākya Muni, found at the level of the original floor of the temple which dates from the 1st century A.D. The largest piece measures 31″·75 in length by 4″·50 in diameter, the second piece 9″ × 6″ broad by 2″ thick; and the third 8″·50 × 2″·50 × 1″·50.

B. G. 241 to 243.—Three portions of the Bodhi-tree of Sākya Muni. One part of a branch, 3′ 7″ in length, the second 2′ 11″ by 5″·50 in diameter, and the third 12″·50 × 6″·75 × 0″·75. Found alongside the outer Bodhimanda.

B. G. 244 and 245.—A branch, cut in two, of the Bodhi-tree described by Buchanan Hamilton, and which fell during the excavations in August 1880.

B. G. 246.—Portion of a teak beam much eaten externally by white-ants. Mr. Beglar informs me that "it is a part of the beam on which rested the roof of the great front hall, which though not probably as old as the temple, must certainly have been built before Hwen Thsang's visit, as the

[1] Proc. As. Soc. Beng., 1881, p. 89.

Chinese traveller describes it thus "Du côté de l'est, on a construit, à la suite, un pavillon à deux étages."[1] It was in such a position that it could not have been inserted afterwards, unless indeed such extensive repairs and renewals had taken place as I am now executing, but of any such renewal there is not the shadow of evidence."

Kurkihār.

Major Kittoe, in 1846[2] and 1848,[3] visited Kurkihār which he decided must have been a place of Buddha's pilgrimage, and he records that "there are innumerable idols chiefly Buddhas, some of great size and very beautifully executed and well worth removing to the Museum and sending home." He also describes rows after rows of chaityas extending north and south for several hundred feet, and isolated buildings and tanks in every direction for a mile or more around. He likewise particularly mentions one figure as large as life[4] and most beautifully executed, but wanting the arms, and which he calls Maya Devi. This figure will be hereafter described. He spent four days of March 1848 at Kurkihār, and "collected ten cart-loads of idols, all Buddhist, and many of the Tantrika period," and these appear to have been the sculptures presented to the Asiatic Society along with two or more others from Punāhā, in December 1848.[5] Fortunately the more important specimens have had all their numbers carved on them, corresponding to the list published in the Society's Journal, so that their identification is complete.

Kurkihār was afterwards described by General Cunningham

[1] S. Julien, Mém. de H.-T. t. 1, p. 465.
[2] Journ. As. Soc. Beng, Vol. XVI, Pt. 1, p. 80 and p. 602.
[3] Journ. As. Soc. Beng., Pt. 11, Vol. XVII, pp. 234 to 536.
[4] This is No. 25 of Kittoe's list.
[5] Journ. As. Soc. Beng., Vol. XVII, Pt. 11, p. 698.

in 1871,[1] and he pointed out that it is not marked in any of the maps he had consulted, and I observe that it is not given in Buchanan Hamilton's Map of the District. It is situated, according to General Cunningham, 16 miles to the east of Gayā, which is the position of the "Cock's Foot Hill" described by the Chinese pilgrims Fah Hian[2] and Hwen Thsang,[3] and which had three peaks. Three miles to the north-north-east of the present town of Kurkihār, there is a three-peaked hill that has been identified by General Cunningham as the hill described by the pilgrims as the "*Kukkuta pâda giri*," "the Hill of the Cock's Foot," on which Kāsyapa attained *nirvâna*. After he had been the disciple of Buddha for 20 years, he "ascended the *Kukkuta pâda* mountain, on the north side, and walked along towards the south-west, where he was stopped by a scarped face. He struck the rock with his staff, and cleft it in two, and then marched boldly into the heart of the mountain. On reaching the middle peak, he took up Buddha's *Chivara* (dress). The three peaks approached and retired (or closed and opened) according to his mere wish. When Maitreya visited this mountain, Kâsyapa presented him with the *Chivara* of Buddha, and after performing some miracles, entered into nirvana."[4]

There appears to have been a stūpa on the top of the mountain, and a monastery near to the hill, now indicated by a large mound to the north of the village and known as 'Buddha's House' or *Sugatghar*, Sugat being a well-known title of Buddha.[5] It was at this mound that Kittoe's statues were chiefly obtained.

[1] Arch. Surv. Rep., Vol. I, p. 14.

[2] Beal's Fah Hian, p. 132. A foot-note.

[3] S. Julien's Mém. H.-T., t. III, p. 6, p. 377.

[4] Conf. Giles' Travels of Fah Hian, quoted by Cunningham, Arch. Surv. Rep., Vol. XV, p. 5.

[5] Cunningham, Arch. Surv. Rep., Vol. XV, p. 6.

In the list of sculptures collected by Kittoe, and presented to the Asiatic Society by the Government of India, two of the sculptures mentioned were not sent. In Dr. Mitra's catalogue,[1] Kittoe's sculptures were entered under a common denominator (914), and on comparing his list with those given in the Journal of the Asiatic Society, I find that besides the two not sent, Nos. 16 and 17, the following numbers are also not mentioned, *viz.*, Nos. 5, 7, 14, and 18 to 20 inclusive, and Nos. 26 and 27, the latter number including seven small chaityas. The specimen No. 1 of Kittoe's list has not been found, neither has No. 19. Dr. Mitra's No. 914-15 is from Sārnāth. Number 18 is a Brahmanical sculpture, and it is probable that two sculptures have been included under No. 12, *viz.*, a "Siva and Parbutti" and "ten Avatars" of Vishnu, as there is only one sculpture of this nature in this Museum. All the remaining specimens have been identified with the exception of the seven small chaityas.

Kr. 1.—An erect six-armed figure of Padmapāni, with Amitābha Buddha on the head-dress. Only three of the arms remain, and, in the only left hand, there is a kind of bottle, and on the palm of one of the right hands a disc, and a jewel in the other, held between the thumb and index finger. There are two seated human female figures, the one to the right with a bottle and jewel held in the same way as by Padmapāṇi and a rosary round the wrist, and therefore probably Bhrikutitārā his female counterpart. The other figure has a lotus in her left hand and a round object (jewel?) in her right. This figure may be Pāndāra the *śāktī* of the Dhyāna Buddha Amitābha.

This is No. 2 of Kittoe's list, where it is described as a

[1] Catalogue of Cur. and Ant pp. 50 and 51.

"large erect figure with six arms, holding the attributes of Brahma."[1] Height 4′1″.

This and the following fifteen sculptures were apparently collected by Major Kittoe at Kurkihār, and were presented to the Asiatic Society of Bengal by the Government of India,[2] 1st November 1848.

Kr. 2.—A large figure of Buddha in the *bhūmisparsa mudrā*, measuring 4′ 9″ × 2′ 9″ and seated on a lotus cushion resting on an elephant and lion throne. In all its essentials it resembles No. 12 of this series, but a seated figure of Buddha is introduced between the attendant *śāktī* and the *vidyādharas* above. The front of the throne consists of a number of recesses separated from each other by massive pillars, each corner recess containing an elephant with a female human figure on each side of the central figure, which is a lion. The woman to the left is kneeling on one leg and holding a small vase in her left hand, whilst the other woman is represented with one knee on a prostrate *Ganeśa*, her right hand being in the attitude of striking. The nimbus has an inscription. It is No. 3 of Kittoe's list, where it is described as a "large seated figure of Buddha on a lion and elephant throne with a female dancing on a prostrate Ganesha: height 5′."

Kr. 3.—A figure of Buddha in the *bhūmisparsa mudrā* on a high lotus throne supported by three lions and two elephants in recesses, in alternate series, and separated from each other by two pillars. The sculpture is 3′ 10″ high, and 2′ 2″ broad, but the figure itself is 2′ high, the throne being 1′ 4″, the rest of the height being made up by the slab behind, against which the figure has been cut. The pagodas represented on the slab behind the figure are in bas-relief, and are more domical

[1] Journ. As. Soc. Beng., Vol. XVII, Pt. 11, p. 697.
[2] *Op cit.*, p. 588 *et* p. 697.

than is generally the case, and differ from other figures of chaityas in that the *tee* does not consist of a number of umbrellas, one over the other, which is the conventional way of representing it, but there is a long tapering stem surrounded by a mushroomlike expansion, a single umbrella. A *śārdūla* also occurs external to the throne pillars. The lower portion of the front of the sculpture is inscribed. This is No. 4 of Kittoe's list, and is merely described as a "large seated figure of Buddha, 4′".

Kr. 4.—A six-armed Padmapāni, 3′ 1″ high and 1′ 6″ broad, each corner of the throne being supported by a female human figure, the one to the right having four arms. This is the seated equivalent of *Kr. 14* of this series, and like it the skin of a male Indian antelope seems to have been worn over the left shoulder and across the chest, as the head of the animal and its face and the hind limbs tied together, appear in front of the chest. The figure is No. 5 of Kittoe's list, and is described there as a "six-armed figure seated; same attributes as No. 2; height 3′.

Kr. 5.—An erect figure of Buddha, the left hand holding up his robes and the right hand held downwards exhibiting the palm on which there is a *chakra chinha*. The sculpture measures 3′ 2″ × 1′ 8,″ the figure being 2′ 3″ high. There is a small erect male human figure on each side of it, the figure to the left, with three heads, holding an umbrella over the head of Buddha, the stick of the umbrella passing between the back and appearing over the head of Buddha, with a *vidyādhara* on each side of it carrying a garland. There is no nimbus, but there is the ordinary verse, on each side of the back slab, external to the main figure. The figure on the left hand of the statue is carrying a bowl of offerings, and the other with the three heads, the umbrella, as already mentioned.

This is No. 6 of Kittoe's list, where it is described as an "erect figure of Buddha and attendants."

Kr. 6.—A Tantric form of *Tārā* on a lion throne, the back of which is supported by *śārdūlas*. It is the seated equivalent of *Kr. 9*, and probably the *śāktī* of *Kr. 7*. It also resembles the seated male figure No. 74 of the Buddha Gayā series in its attitude, but differs from it in the introduction of a small male figure external to the lotus flower held by it. The sculpture measures 2′ 6″ × 1′ 7″, but the upper part of the slab is imperfect. It is inscribed on the nimbus and along the base.

This is No. 7 of Kittoe's list, where it is described as a "female figure of Pudmavati, or Mahamaya on a lion throne inscription, 3′."

Kr. 7.—An erect figure of a Bodhisatwa, with a dwarf-like Nāga on the left, leaning on the staff of his battle-axe and with an enormously high head-dress and a cobra's head on it, the opposite side of the principal figure being occupied with a lotus stem forming a conventional floral device in place of an attendant figure. The main figure is probably intended either for *Minanatha* or *Manjughosha*. The usual inscription occurs on the back of the slab. This is No. 8 of Kittoe's list where it is simply described as "an elegant erect figure, 2′ 6″.

Kr. 8.—A figure of Buddha in the *bhūmisparsa mudrā* seated on a lion throne, the details of the sculpture being much the same as in *Kr. 2* and *Kr. 3*.

This is No. 9 of Kittoe's list, where it is described as "a small Buddha seated; 2′."

Kr. 9.—A sculpture 1′ 10″ × 1′ 2″, apparently a Tantric form of *Tārā* attended by two little female human figures, one a chauri-bearer, and the other a four-armed figure carrying a little bowl in one hand and some object in another, and the other two supporting a canopy. The front of

the pedestal has the usual inscription. This is No. 10 of Kittoe's list, where it is described as "an erect (female) figure, two attendants, with inscription—'*Sri Balchundra*,' 1′ 10″.

Kr. 10.—A four-armed figure of Padmapāṇi, one right hand resting on the right knee, with the palm directed forwards, and the other holding a little ring studded with gems between the index finger and thumb. A lotus is in one of the left hands while the other rests by the side of the figure. The slab behind is inscribed.

This is No. 12 of Kittoe's list where it is described as "a small four-armed male figure," but said to measure only 8″ whereas it is 18″·50 high.

Kr. 11.—A seated figure of Padmapāṇi on a lion throne, the right foot resting on a foot-stool. This is Kittoe's sculpture No. 13, and is described as "a small figure of Budhisawt with inscription, 2′."

Kr. 12.—A figure of Buddha in the *bhūmisparsa mudrā* on a lion throne, the Bodhi-tree being represented by three twigs over the head of the figure. There is an attendant *vidyādhara* or cherub on each side of the nimbus, and a small erect Bodhisatwa on each side of Buddha, the one to the left with a pagoda on his head-dress, his left hand holding a lotus and his right hand hanging down with the palm turned forwards. The figure to the right is Padmapāṇi with the figure of Amitābha Buddha on the front of his head-dress.

This sculpture measures 3′ high by 2′·10″ broad. There is an inscription on the nimbus. It is marked No. 21 and corresponds to the same number of Kittoe's list, where it is described as "a seated figure of Buddha in two pieces with attendant figures; 3′."

Kr. 13.—An erect figure of Buddha in the same attitude and with nearly the same surroundings as *Kr. 5* of this series,

but the position of the attendant figures is reversed, and the six-headed figure is a chauri-bearer, and has a lotah in the other hand. The total height of the sculpture is 4′ 7″·50 × 2′ 5″.

This is No. 22 of Kittoe's list, where it is described as "a large erect figure of Sakhya with royal umbrella attendants; 4′ 6″."

Kr. 14.—A figure of Padmapāni with the figure of Amitābha on the head-dress and with six arms, sculptured in alto-relievo against a slab, with a richly beaded border and a *Vidyādhara* on each side near its upper margin, carrying a garland. It measures 32″ × 17″. A small erect female counterpart of the Bodhisatwa stands on each side, the one to the left, Bhrikutitārā, having four arms, one pair being held up in adoration, the other right hand holding a rosary, and the corresponding left hand a water-vessel. The other female is probably Pandārā. Only one left arm of the principal figure remains, and it holds a lotus stem, while of the other two right hands that exist, one holds a jewel between the palm, index finger and thumb, and the other is directed outwards and marked by a *chakra chinha*. The robe, with which the figure is clad, has the head of a ruminant sculptured in connection with it, near the left side of the chest. It resembles the head of an Indian antelope, but it might also be taken as representing that of a sambur or even of a barking deer. The right shoulder is bare, and Padmapāṇi stands on a lotus throne that occupies the centre of the pedestal on which the two small female figures occur, and, at the right hand corner of which, a small male human figure is seated on the ground. The hands of this figure are in an adoring attitude, and before it there is an offering apparently of fruit. This figure probably represents the person who presented the statue, and the way the hair is tied up in a

bunch on the head would suggest that the donor may have been a Burman. This sculpture bears the No. 23 in the right-hand corner and is therefore one of those collected at Kurkihār by Major Kittoe, and it is described by him, in his list, as "a broken figure with six arms; in two pieces."

Kr. 15.—A figure of Buddha in the *bhūmisparsa mudrā* on a lion throne and resembling *Kr. 3.*

This is No. 24 of Kittoe's list where it is described as a "seated Buddha on lion throne; 3′ 6″.

Kr. 16.—An erect Tantric figure of *Tārā*, the entire sculpture being 5′ 10″·50 high and 2′ 4″ in breadth It is the same as *Kr. 6.* This sculpture has been figured by Dr. Mitra, in his work on Buddha Gayā,[1] as Māyā Devi, but the plate is not correctly drawn, as it does not show that the figure is cut completely out of the stone, with the exception of the head and arms, and, moreover, it is wrongly described as "over 6′ in height."

There is a short inscription on the flat upper surface of the pedestal, a little to the left of the small figure on the right, and to this effect "*Sri Balachandra,*" while below the small pagoda on the slab, the verse "*Ye dhamma,*" &c., occurs.

This is No. 25 of Kittoe's list, where it is described as a "large figure (erect) of Mahamaya; 6′," and in the Journal of the Asiatic Society it is mentioned by Kittoe as having been found at Kurkihār by himself.[2]

Bihar.[3]

Br. 1.—A sculpture of a Dhyāni Buddha in the *bhūmisparsa*

[1] *Op. cit.*, p. 137, Pl. XXIX.

[2] Journ. As. Soc. Beng., Vol. XVII, p. 235.

[3] Conf. Kittoe, Journ. As. Soc. Beng., Vols. XVI and XVII; Arch. Surv. Rep., Vols. I, III, VIII, and XI; Broadley, Journ. As. Soc., Vol. XLI, p. 209; and Ruins of the Nálanda Monasteries at Burgáon 1872, pp. 1 to 24.

mudrā, measuring 21″·50 × 14″. It is in bold relief, and is sculptured in the usual fashion with a nimbus, three twigs to represent the *pīpal* tree, and a small pagoda in relief on either side of it; the chaitya on the right-hand having eleven, and the one on the left seven umbrellas to the *tee*. An architrave runs across under the chaityas, supported on each side by an Indo-Corinthian pilaster, but between the latter there is the cushioned back of the throne and to each a cloth is tied. The seat is a lion and lotus throne, and the Buddha is probably therefore Ratna-sambhava, whose cognizance is the lion. The Bodhi-tree is represented only by three twigs, a great contrast to what prevailed in early times, when Buddha Gotama himself was never sculptured in stone but only the tree sacred to him, but now the tree has given place to Buddha. No history of this sculpture is given in Dr. Mitra's Catalogue, but I have identified it with a drawing by Colonel Mackenzie of a sculpture stated by him to have come from "Gya in Behar."

Presented by Colonel Mackenzie, 8th February 1815.

Br. 2.—A small erect figure in the *āṣīva mudrā* carved in high relief and about 1′ high. No history.

Br. 3.—A sculpture measuring 1′ 10″ high by 1′ 3″ broad, consisting of a roughly carved Buddha in the *dharma chakra mudrā*, seated on a lotus throne, in front of which there is a representation of the Wheel of the Law with an Indian antelope on each side of it. External to the nimbus, which has a beaded border, there is an inscription. No history.

Br. 4.—A sculpture 1′ 4″ × 10″·75, probably a portion of a frieze, or it may have been a panel on the wall of a votive chaitya. It consists of a seated Bodhisatwa in the *dharma chakra mudrā*, but, on the head, there is a high crown with peaked eminences. The face of the stone is highly

ornamented with foliated scrolls, and, at the top, there are four small recesses in a line, each with a Buddha, two in the *dhyāna mudrā* and one in the *bhūmisparsa mudrā*.

Br. 5.—An elaborate sculpture in very black stone, measuring 1′ 11″ high and 10″·50 in breadth. Occupying nearly the centre of the sculpture is a recess 7″·50 high and 1″·75 deep, in which there is a figure of Buddha in the *bhūmisparsa mudrā*. The arch of this recess is supported on octagonal pillars with bracket capitals, and, above each of the latter, there is a small recess bearing a small chaitya with a seated figure of Buddha, with another and similar recess above it. A *vidyādhara* is introduced between the main arch and these recesses, as if it were supporting the uppermost small recess with one hand, while its right hand holds up the basement of another large elaborate temple resembling the Great Temple of Buddha Gayā and which contains a figure of Buddha in the *bhūmisparsa mudrā*. Above the chaitya-shaped pinnacle of this temple, there is a representation of the *nirvāṇa* of Buddha, the figure lying in a kind of frame supported at each corner by a seated human figure, above which, over the frame, is a small chaitya with a small human figure on each side of it. The remainder of the sculpture is covered with small figures, and, along the sides, there are a series of chaityas placed one above the other with small recesses containing figures of Padmapāṇi, of Buddha and incidents in his life, and of Māyā in the Lumbini garden, this last scene, however, not being represented in the simple way it is in the Sārnāth sculptures but in a conventional fashion. The mass of little figures in the upper part of the sculpture seems to refer exclusively to Buddha's temptation by Mārā. The history of this sculpture is unknown, and it is only supposed to be from Bihar.

Br. 6.—A fragment, probably of a frieze, 1′ 3″·75 high by 7″·75 in breadth. It is slightly curved and consists of six

lines of Buddhas in recesses, the last row but one from the bottom being of standing Buddhas. The history is unknown.

Br. 7.—The lower portion of a seated figure on a lion throne. No history.

Br. 8.—A small sculpture, the miniature of *Kr. 5*, and measuring 1′ 1″·50 × 7″. No history.

Br. 9.—A seated figure of Buddha in the *dharma chakra mudrā* with a plain nimbus, and an inscription on the front of the pedestal. No history.

Br. 10.—A chaitya, 20″·50 × 12″·75, with four recesses and resembling No. 3 of the Buddha Gayā series. There is an inscription along its base. No history.

Br. 11.—A chaitya and temple in one, the front of the temple-face of the chaitya resembling No. 41 of the Buddha Gayā sculptures. No history.

Br. 12.—A bell-shaped chaitya without recesses and with a very expanded circular base, its form resembling that of some of the comparatively recent pagodas in Burma, such as the Soolay pagoda, Rangoon, but with a very heavy, gradually tapering quadrangular *tee*, consisting of 13 step-like projections. It measures 9″ in height to the top of the *tee*. History unknown.

Br. 13.—A very small chaitya with a very broad base, the lowest ornament of which is a snake, above which there is a broad ornament of lotus petals, and over this, on the second contraction, four medallions, each with a seated Dhyāni Buddha. The whole rests on a broad quadrangular base, about 5″·75 square and 1″·25 thick; the pagoda itself, without the *tee*, being 3″·20 in height. The affinities are decidedly Burmese. No history.

Br. 14.—Another chaitya of the same style as the last but larger, with the *tee* nearly perfect and without the quadrangular base. Height 10″·40 × 7″·25. The ornament is absent,

and there are figures of five of the Buddhas instead of four, two of them being side by side, probably Vairochana by the side of Akshobya. No history.

Br. 15.—One side of the base of a large votive chaitya. It measures 1′ 9″·80 in breadth at the base, 12″·75 above, and 14″·75 in height. It consists of a series of broad plain mouldings with a forwardly projecting recess below, in which there is a Buddha in an erect attitude. And in a much smaller recess between the two top mouldings there is a figure of a Buddha in the teaching attitude. This is probably "the plinth of a pilaster" mentioned in the "List of sculptures presented to the Society's Museum by Captain M. Kittoe."[1] There is an inscription on each side of the lowermost recesses.

Br. 16.—A Tantric form of *Tārā* resembling the previous sculpture *Kr. 16,* but measuring only 1′ 7″ in height. No history.

Br. 17.—A chaitya on a high plinth. No history.

Br. 18.—A small fragmentary chaitya carved in relief. No history.

Br. 19.—The base of a chaitya, 10″ × 1′ 10″·75. It is carved on its four sides, with four tiers of small seated Buddhas in the *dhyāna mudrā.* Besides these there are four recesses or doorways, under one of which the *nirvāṇa* of Buddha is represented, and Tārā in another. No history.

Br. 20.—A chaitya, 1′ 5″·25 × 1′ 3″. Three *mudrās* are represented in the four figures in the large recesses, *viz.,* the *dharma chakra mudrā* twice, the *bhūmisparsa mudrā* and the *dhyāna mudrā.* In addition to these recesses, there are small recesses between them, each with an erect figure of a Buddha in the attitude of *Kr. 13.* No history.

Br. 21.—A small chaitya in sandstone, 8″·75 high by 6″ broad and of the usual description. No history.

[1] Journ. As. Soc., Vol. XVI, Pt. I, p. 602, 1847.

Br. 22.—Portion of a *tee* of seven umbrellas, 7″·50 long. No history.

Br. 23.—The base of a small chaitya 6″·25 × 1′ 4″·75. On each face there is a small doorway with an erect figure of a Dhyāni Buddha. No history.

Br. 24.—A chaitya of the same shape as *Br. 21,* but larger, and with the interspaces between the principal recesses filled up with five lines of seated Buddhas, the ornament above the arch of recesses being similar figures, all in the *dhyāna mudrā.* It measures 1′ 1″·75 × 11″·20. No history.

Br. 25.—The base or pedestal of a *tee.* No history.

Br. 26.—A small chaitya of the usual kind, 8″ high × 5″·25 in diameter at the base. It is inscribed on two faces. No history.

Br. 27.—The base of a chaitya, measuring 13″ × 9″. No history.

Br. 28.—A chaitya resembling *Br. 21,* but considerably larger. No history.

Br. 29.—Portion of a *tee* of seven umbrellas. No history.

Br. 30.—A base of a chaitya, 8″ × 1′ 8″, with three rudely carved erect figures of Buddhas in recesses and one of the *nirvāna.* The sculpture is described by Dr. Mitra as a highly sculptured plinth of a pillar.

Presented to the Asiatic Society of Bengal by Major Kittoe, 5th May 1847.

Br. 31.—A chaitya 17″·25 × 15″·25 and resembling *Br. 20.* No history.

Br. 32.—A model of a temple in sandstone and resembling the great temple at Buddha Gayā; 12″·75 in height and 6″ square at the base. There are four recesses, each with a seated figure of a Buddha, two in the *dharma chakra mudrā,* one in the *dhyāna mudrā,* and the other in the *bhūmasparsa mudrā.* No history.

Br. 33.—A chaitya 12″ × 11″ with a very low domical portion but in other respects resembling *Br. 10.* No history.

Br. 34.—A small sandstone chaitya, 5″ × 4″. No history.

Br. 35.—The pedestal of a chaitya 2′ 1″·50 × 1′ × 1′. In the front there are three recesses, the central one containing a figure of Buddha in the *bhūmisparsa mudrā*, with an erect Buddha on each side of it in the same attitude. History unknown.

Br. 36.—A sculpture, 2′ 1″ × 6″·25, probably portion of a plinth of a chaitya. The elongated central portion, 18″·50, projects forwards beyond the rest of the sculpture, and on it the following bas-relief occurs, evidently a comparatively modern representation of the worship of the 'chakra.' The wheel occupies the centre, and on its left there is a male human figure with a drawn sword, seated on a cushion, the hair being done up in a great top-knot on the left side of the head, and the right shoulder bare. To the left of this figure, there is a pedestal consisting of a lotus stem and flower bearing what resembles a trisul, while, still further to the left, an elephant carries an apparently similar object on its back. To the right of the wheel, there is another but portly figure, also seated on a cushion, and with bared right shoulder, and a female human figure similarly seated holding a *chauri* occurs still further to the right; and beyond her, in the same direction, there is a horse, also with a trisul on its back. These figures are carved against a long flat slab with rounded ends. There is an inscription on the cornice above, of the usual character—" *Ye dhamma,*" &c., and the sculpture ends on each side in a short pilaster. History unknown.

Br. 37.—A similar sculpture with an inscription, and measuring 23″ long. by 4″·50 deep. History unknown.

Br. 38.—A fragment, probably one side of the plinth of a chaitya, and measuring 1″·10 × 6″·62. To the left, there is

a square area containing a lotus flower, and to the right a sunken panel, the centre of which is occupied with a floral pedestal bearing an offering and on one side a lotah or vase with an offering in its mouth. To the right of this panel, there is an arched recess containing a seated figure of Buddha in the *dhyāna mudrā*, and, on the right of this again, there is an imperfect sunken panel with a short lotus pedestal on which rests a high conical perfectly smooth object, and to the right a lamp-stand or pedestal carrying something on its lotus-like expansion. The meaning of this bas-relief would simply indicate offerings to Buddha. Its history is unknown.

Br. 39.—A slab, 22″·75 × 6″·25, also representing an offering scene, but to a Buddha in the *dharma chakra mudrā*, and made by a man and a woman. Above this there is a line of small Buddhas in the *dhyāna mudrā*. The history is unknown.

Br. 40.—A small fragment, 1′3″·75 × 3″·50 high, and resembling *Br. 37*. History unknown.

Br. 41.—An almost perfect chaitya with a simple flat base and with a *tee* of nine umbrellas, 10′ high. No history.

Br. 42.—A long narrow slab, 2′ 2″·50 × 6″·50, containing five arched recesses separated from one another by plain pilasters, and each containing a seated figure of a Buddha, in the *dhyāna mudrā*. No history.

Br. 43.—A smaller slab, 1′ 11″ × 7″·25, containing five recesses, four of them being occupied with figures of *śāktīs*, and one only with Buddha. No history.

Br. 44.—A slab similar to *Br. 42*, 1′ 10″ × 6″·70, with four seated Dhyāni Buddhas in the *bhūmisparsa* and *dhyāna mudrās*. No history.

Br. 45.—Another slab, 1′ 9″ × 6″·80, like the last. No history.

Br. 46.—Another slab, 1′ 5″ × 6″·70, and with three seated figures of Dhyāni Buddhas. No history.

Br. 47.—A fragment 9″·25 × 7″, with a *śāktī* holding a lotus, and a Bodhisatwa in the other recess also holding a lotus. No history.

Br. 48.—A chaitya, 1′ 8″ × 1″, with the same low domical portion as *Br. 33.* The recesses contain a Buddha, a *śāktī* and two Bodhisatwas. No history.

Br. 49.—A small, almost perfect, chaitya like *Br. 34,* 5″·25 × 4″·10. No history.

Br. 50.—A chaitya and its base in one, the latter 5″ and the former 6″ high, the base being 6″·25 square. No history.

Br. 51.—A small pinnacle 5″ high, consisting of four umbrellas separated from one another by four intervening pieces. No history.

Br. 52.—A fragment, 15″·10 × 8″·50 × 7″·50, of the base of a chaitya and of the same character as the sculpture *Br. 39* of this series. There are two kneeling figures. A lamp is burning on a pedestal, and, on its right, there is a tripod holding offerings, under a conical cover resembling that used in Burma at the present day in carrying offerings to Buddhist shrines. No history.

Br. 53.—A portion, probably of the base, of a large chaitya. It measures 2′ 5″·25 in length × 1′ 1″·50 in height, and it is covered with five closely-set rows of seated Buddhas in the *dharma chakra, bhūmisparsa,* and *dhyāna mudrās,* and in that *mudrā* in which the right or left hand rests on its corresponding knee, the other hand being raised. No history.

Br. 54.—A small portion, 18″·75 × 4″·75, of a chaitya with three recesses having seated Buddhas in the *dharma chakra, bhūmisparsa, and dhyāna mudrās.* No history.

Br. 55.—An inscribed fragment of portion of a nimbus, 17″·50 × 8″·25, from the slab of a Buddhist figure. No history.

Br 56.—A small fragment. 12″·25 × 7″, of the back slab of a Buddhist figure. No history.

Br. 57.—Portion of the base of a chaitya, 13″ × 13″. No history.

Br. 58.—A small fragment, 12″ × 8″·50, embracing the top ornament over a nimbus. No history.

Br. 59.—A slab, 1′ 4″·75 × 7″·75, with four closely-set rows of seated figures of Buddhas in the *dhyāna mudrā*. No history.

Br. 60.—A smaller but similar slab, 12″·25 × 7″·25. No history.

Br. 61.—A still smaller but similar slab, 7″·75 × 6″·80. No history.

Br. 62.—The lintel of a doorway measuring 4′ 6″·50 in length, 10″·80 in height, and 5″·25 in thickness. The carving is elaborate and consists of a series of panels surmounted by an architrave. The centre is occupied by a representation of the upper part of a temple resembling the great temple at Buddha Gayā. On either side of it, there is a recess containing the figure of a bearded Rishi with long hair done up in a great cross-bow, and his body much emaciated. The one to the left kneels on a lotus stool on one leg, holding his left hand to his chest, while his other arm is stretched out over the other half-kneeling limb, holding a vase-like object in the hand. The figure to the right is seated and has his hands opposed in front of his chest. On one side of the first of these Rishis, there is his long *ḍaṅḍ* or staff. External to each of these recesses there is a broad surface divided into three sections, the central being the broadest, the three being surmounted by a roof exactly like No. 41 of the Buddha Gayā series, the front of the three sections being carved with mouldings and ornaments like those on the portion representing the *wihāra*. External to each of these is another recess, each with a human figure seated on a lotus pedestal. The figure to the left is holding an elongated

object. Above each of these recesses there is a broad area of rich floral ornamentation. Over all three, and on each side of the central *wihāra*, there is a narrow architrave consisting of lotus leaves with an outward direction. No history.

Br. 63.—A roughly carved figure of a *sāktī*.

Br. 64.—A similar figure, measuring 6″·50 × 4″·50. No history.

Br. 65.—The base of a small chaitya, about 8″ square, and with plain mouldings. It is inscribed on one side. No history.

Br. 66.—A chaitya, 10″·75 high by 5″ broad, with the pinnacle nearly perfect and with a seated figure on each of its sides. No history.

Br. 67.—A small (5″·25 × 3″·60) figure, probably of a *śāktī*, very rudely carved and with a small human figure on its left, and supported by its left arm.

Br. 68.—An imperfect figure of Buddha seated on a lotus and lion throne in the *bhūmisparsa mudrā*. To the left there is an erect female human figure, grasping the branches of a tree, and therefore probably Māyā; and to the right, a figure of Buddha seated in European fashion on a chair, and holding his alms-bowl in his lap. In front of the throne there is a kneeling human female figure with a male kneeling by the side of it, with a lion external to each. Under the seated Buddha, the monkey that presented a pot of honey to the Teacher is falling apparently into a well, which is represented in the same way as in the sculpture *B. G. 53*. No history.

Presented by C. H. Dreyer, Esq., January, 1883.

A small figure of Padmapāṇi with attendant figures 10″ × 7″·50.

Tilādhaka.

In Hwen Thsang's time, the monastery of Tilādhaka[1]

[1] S. Julien's Vie de H. T. p. 139, p. 211: Mém. de H. T. t. 1, p. 439.

appears to have been a place of considerable note. He resided in it for two months, in 637 A.D., for the purpose of consulting a famous priest, Pradjṇābhadra, on some doubtful points in his religion. It was situated on the eastern bank of the Phalgu river, about 30 miles south of Patna, and 21 miles to the west of Barāgaon,[1] the site of the still more renowned monastery of Nālandā, a position that corresponds to the modern village of "Telâra or Telâḍha." General Cunningham states that "Telâḍha was once "a place of considerable importance, as it gave its name to the most numerous class in Magadha," *viz.*, to the Telis or oilmen.

Ta. 1.—A very rude and badly proportioned figure of a Bodhisatwa in relief, against a slab. The sculpture measures 14″ high and 9″ broad. The face of the figure, the right side of the slab, and a kneeling attendant figure, are considerably injured. There is an inscription around the margin of the slab, and I am indebted to Dr. Mitra for the following translation of it. He says the sculpture is "a Buddhist votive offering by a mendicant of the name of *Buddha-bhattāraka*. He was an oil-seller by caste, and son of one *Tailika Vishṇu*, or Vishṇu the oilman. The stone was carved by one *Durddhuka*," and the inscription reads as follows:—

तैलाटक वास्तव्य भिक्षु (?) बुद्ध भट्टारकस्य देय धर्म्मोयं तैलिक विष्णु पुत्रस्य दुर्द्धुकेन प्रतिपादितं

i.e., "The religious gift of *Buddha-bhattāraka* of the caste of *Tailāḍhaka* (or inhabitant of *Tailāḍhaka*), son of *Tailika Vishṇu*. Done by *Durddhuka*." The word "*bikshu*," "mendicant," I read with some doubt."

[1] Cunningham: Ancient Geo. Ind., p. 456. Arch. Surv. Rep., Vol. XI, p. 165; and Surv. Rep., Vol. VIII, p. vii. Beglar, Arch. Surv. Rep., Vol. VIII, p. 34; Broadley, Journ. As. Soc. Beng., Vol. XLI, Pt. 1, p. 250 Fergusson, Roy. As. Soc. Journ, new series, Vol. VI, p. 228.

Presented by the Archæological Survey of India, 8th August 1882.

Monghyr.

Monghyr, one of the divisions of Bihar, has no ascertained early history, and all that is accurately known regarding it dates from the beginning of the Muhammadan conquest of Bengal, after which time it is frequently mentioned by Muhammadan historians. It was a place of considerable importance in a military point of view, but a copper tablet that was discovered within the fort, about 1780, and which has been supposed to be as old as 1052–1059 A.D., makes no mention of the fort nor even of the town, but, after the Muhammadan conquest, Monghyr was the second town in Southern Bihar. The fortifications were repaired, in 1495, by Prince Dāuyāl, son of Husāin Shāh, the Afghān King of Gaur, who also built a vault over the tomb of Shāh Nāfah, the Muhammadan patron of the town. For some time after 1590, it was long the head-quarters of Todar Mall, the General of Akbar, and in later years the head-quarters of Nawab Mir Kasim when he attempted to assert his independence against the English, but after his defeat at Udhavātā, in 1763, the fort ceased to take a place in the history of Bengal.[1]

Mr. 1.—A sculpture, 1′ 9″·75 × 9″·50, inscribed on the back with the Buddhist creed. The pedestal on which the figure is seated is 7″ high, and is represented as built of bricks or stones, its centre being occupied by an almost circular recess or cave in which a lion occurs. There are two figures in adoration on either side of the cave. The principal figure is seated in the attitude of teaching, and there is a nimbus behind the head and a *vidyādhara* with a garland on each side of it. The presence of the lion would seem to indicate it to be intended for the Dhyāni Buddha, Ratna-sambhava.

[1] Conf. Stat. Acct. of Beng., Vol. XV.

This sculpture is stated, in the Journal of the Asiatic Society,[1] to have been obtained at Monghyr.

Presented to the Asiatic Society of Bengal by J. G. Pughe, Esq., 7th May 1862.

Vaiṣālā.

This town, so famous in the days of Buddha Gotama, was the capital of the country then known as Wajji, and which was governed by the royal race called Lichawi.[2] The following curious legend exists regarding the origin of this race of princes. A "queen of Benares was delivered of a piece of flesh, which was put into a vessel, sealed, and thrown into the river; but the dēwas caused it to float, and it was seen by an ascetic, who caught it and took it to his cell. When he saw its contents, he put it carefully on one side; but on looking at it again some time afterwards, he saw that it had been divided into two. Then the rudiments of the human form appeared, and a beautiful prince and princess were presented, who sucked their fingers and thence drew milk. As it was difficult for the ascetic to bring them up, he delivered them to a villager; and from being so similar in their appearance they were called Lichawi, which name was also given to the royal race that from them received its origin."[3]

On one occasion, when the city of Vāiṣālā was visited by a severe pestilence, the king applied to Buddha for aid in the hope that by his miraculous intervention the plague might be stayed. Buddha was then residing in the Wēluwana wihāra, in the kingdom of Magadha, and, whenever he started on his mission of mercy, rain began to fall, and, on reaching the plague-

[1] *Op. cit.*, Vol. XXXI, p. 300.

[2] Cosma Körösi states that the Tibetan writers derive their first king (about 250 B.C.) "from the Litsabyis or Lichavyis."—Spence Hardy, *op. cit.*, *f. n.*, p. 243.

[3] *Op. cit.*, p. 242.

stricken city, he sent Ananda, his disciple and cousin, around its walls to sprinkle water from his *bhikshāpātra*, or alms-bowl, repeating an exorcism to drive away the evil spirits, who fled discomfited.

The present village of Besārh or Besādh, north-east of Patna, and 20 miles from Hajipur, on the left bank of the Ganges, has been identified by M. Vivien de St. Martin and by General Cunningham as the site of this ancient city,[1] which is so memorable in the annals of Buddhism, and in which the second Council was held about 100 years after the death of Gotama, in the grove of Kusinagara, 35 miles east of Gorakhpur, an event that probably happened about 412 B.C. Shortly after his death, the confederates of the Wajjian clans were destroyed by Ajātasatru, the king of Magadha, whose visit to Buddha is depicted on one of the pillars of the Bharhut Stūpa. About the time of the second Council, the famous Indian monarch Chandragupta appeared on the scene of history, and the kingdom of Magadha became supreme, the conquering Greeks under Alexander having stopped their conquests on the banks of the Hyphasis about 325 B.C.[2]

Vaiṣālā was the place also where the monkey offered honey to Buddha, and General Cunningham[3] believes he has identified the tank which the monkeys excavated for Buddha's use, and which was known as the *markata-hrada*, or monkey's tank. It was in Vaiṣālā also that Buddha announced his approaching *nirvāṇa* in the following words: "O Mendicants! thoroughly learn, and practise, and perfect, and spread abroad the Law, thought out and revealed by me, in order that this religion of mine (literally, this purity) may last long, and be perpetuated for the good and happiness of

[1] Journ. As. Soc., Vol. XXXI, p. 305.
[2] Rhys Davids' Buddhism, p. 220.
[3] Arch. Surv. Rep., Vol. I, p. 63.

the great multitudes, out of pity for the world, to the advantage and prosperity of gods and men. . . . . Now also, O mendicants, in a little while the Tathāgata (he who is like others) will pass away. In three months from now the Tathāgata will die. My age is accomplished, my life is done; leaving you, I depart, having relied on myself alone. Be earnest, O mendicants, thoughtful, and holy! Steadfast in resolve, keep watch over your own hearts! Whosoever shall adhere unweariedly to this Law and Discipline, he shall cross the ocean of life, and make an end of sorrow!"[1]

The Chinese travellers Fah Hian[2] and Hwen Thsang[3] visited Vaiṣālā, but the former did not describe the place with the minuteness of the latter, who records that the city "had fallen into ruin, but the circumference of the ancient foundations was upwards of 20 miles." He saw "the ruins of more than a hundred monasteries. The country was rich, the soil fertile, the climate equable, and the inhabitants were bland in their manners and contented with their lot. There were a few monasteries, but the inmates were little better than heretics."[4] Hwen Thsang also describes six stūpas, among which was one marking the spot where Buddha used to take exercise, another where he had announced his approaching *nirvāṇa*, and a third over the relics of the half-body of his cousin Ananda.

Close to Besārh is the village called Bakhra, where there is a lion pillar or *siṇhastambha*, about 50′ in height,[5] which General Cunningham identifies with the stone column sur-

[1] Rhys Davids, *op. cit.*, p. 79.

[2] Beal's Fah Hian, p. 96.

[3] Julien's Vie de H. T. p. 135; Mém. de H. T., t. I, p. 384.

[4] Spence Hardy, *op. cit.*, p. 243.

[5] Journ. As. Soc. Beng., Vol. IV, p. 128; Arch. Surv. Rep., Vol. I, p. 55, Pl. XXII, fig. 1.

mounted by a lion described by Hwen Thsang[1] as 1 mile to the north-west of the palace of Vaiṣālā. General Cunningham, in examining the base of this pillar, found that it bore some of "the curious flourished characters," like those on the Bharhut Stūpa, "which James Prinsep called *shell-shaped*," and which Major Kittoe thought somewhat resembled Chinese,[2] and which General Cunningham himself believed belonged to the 7th or 8th century.

Va. I.—The ruins of Bakhra were examined by Mr. J. Stephenson,[3] in 1835, and in a *faquir's* house, among the excavations that had been conducted, in 1805, by a doctor, Mr. Stephenson found this sculpture which he ascertained had been discovered by the zemindar of the place when digging among the ruins for bricks to build his house, a few hundred yards distant. It has inscribed on it the famous Buddhist verse beginning "*Ye dhamma*," &c.

Mr. Stephenson considered that this sculpture was coeval with the lion pillar, if not connected with its history, which would give it a great antiquity; and he remarks, "the stone is the same as that of the pillar, *viz.*, a red fine-grained sandstone, very hard."

The figure is imperfect, as the head and shoulders have been broken off. It measures 19″ high by 29″·25 broad. It represents a Buddha in the *dhyāna*[1] *mudrā*, on a lion throne, a kneeling female figure occurring between the lions, and *sārdūlas* supporting the sides of the back of the throne.

Presented to the Asiatic Society of Bengal by James Stephenson, Esq., 14th January 1835.

[1] *Op. cit.*, p. 387.
[2] *Op. cit.*, p. 60.
[3] Journ. As. Soc. Beng., Vol. IV, p. 128, Pl. IX, fig. 1.

In the Cabinets in the recesses.

In Cabinet No. 1.

Jamui.

This place is the head-quarters of a sub-division of the Monghyr district, and lies five miles to the south-west of the Jamui station, on the East Indian Railway. A little to the south of it, there are the remains of an old Fort and large Stūpa, first described by Buchanan Hamilton,[1] but neither has been as yet properly examined.[2] The Stūpa is 125′ in diameter and 35′ high, and Mr. Beglar,[3] who has given a plan of the mounds that occur on the spot, says the Stūpa must be very old.[4]

Ji. 1.—Four terracotta medallions of Padmapāṇi, seated on a lotus throne with a nimbus behind the head. They appear to be all impressions from one die, and the upper margin curves forwards to a point, as if the idea were that the medallion represents a cobra's head with distended neck. There are some letters below the throne on which the figure sits, but Dr. Mitra, who has been so good as to examine them for me, says that he can make nothing of them, and that they are not like anything Sanskrit he knows of.

The largest medallion measures 2″·75 × 2″. They were discovered in the remains of the great Stūpa.

Presented by the Archæological Survey of India, 12th August 1882.

[1] Eastern India, Vol. II, p. 51.

[2] Cunningham, Arch. Surv. Rep., Vol. III, p. 162.

[3] Arch. Surv. Rep., Vol. VIII, p. 120.

[4] Mr. Beglar in his text describes the fort under the name of Indappe, but in the Plate accompanying his Report it is called Jamui fort.

Nalanda.

One of the most renowned places in Magadha, during the 7th century, was the famous monastery of Nalanda, which was resorted to by students from all parts of India and even from Ceylon. The site of this once great seat of Buddhistic learning is at Bargāon,[1] a small village lying towards the east end of the Rājagriha valley, and seven miles (Cunningham) south-west of the town of Bihar.[2] It has been described in detail, with its surrounding holy places, dagobas and relics, by Hwen Thsang,[3] who arrived there in March 637 A.D., and studied in its halls for some years. He also mentions some of the names of the teachers of his day, and informs us that it was called *Nalanto*, which has been verified by two inscriptions discovered on the spot by General Cunningham, and in which the place is called Nalanda.

The site of this ancient monastery, and of its adjoining six small monasteries or *muths*, has been examined by General Cunningham[4] and on a more extensive scale by Mr. A. M. Broadley,[5] lately of the Bengal Civil Service, and recently Counsel to Arabi Pasha.

Na. 1.—Two red earthenware jars of nearly the same size. The larger has a diameter of nearly 4″ at the mouth, and a height of 12″·40, the lower end being rounded so that these vases cannot stand erect. They gradually increase in diameter from 7″ below the mouth, where they have a width of 6″, and from this point they are rounded off to the base.

[1] Buchanan Hamilton's Eastern India, Vol. I, p. 95; Cunningham, Ancient Geography of India, 1871, p. 468.

[2] Arch. Surv. Rep., Vol. III, p. 145.

[3] Julien's Hist. Vie de H. T., p. 149: Mém. de H. T., t. II, p. 41.

[4] Arch. Surv. Rep., Vol. I, 1871, p. 28; *ibid*, Vol. VIII, p. 78, p. 84.

[5] Ruins of the Nalanda Monasteries at Bargáon, 1872; and Journ As. Soc. Beng., Vol. XLI, Pt. 1, 1872, p. 299.]

I have not been able to find any account of the discovery of these jars in the Archæological Survey Reports beyond a passing reference to them.[1]

Presented by the Archæological Survey of India, 8th August 1882.

Guṇamati.

Mr. Beglar[2] is of opinion that Dharāwat,[3] the ancient name of which he says is traditionally stated to be Dharmmapūrā, was the site of the famous monastery which was erected as a solemn homage to the victory achieved in disputation by the Buddhist priest Guṇamati over the Brahman Mādhava.[4] This monastery, we are told by Hwen Thsang who visited it, was remarkable for its grandeur, and that it was known as the Guṇamati monastery. The modern village of Dharāwat is situated on the slope of a range of hills of the same name lying immediately to the northward of the Barābar hills, from which they are distant only about half a mile. Near the village there are the remains of terraces, mounds, and chapels or temples, and which have yielded statues with the Buddhist creed, and probably also the three following medallions which are said to have come from Dharāwat, although the account of their discovery is not seemingly recorded in the reports of the Archæological Survey. There are also the remains of a burial-ground, and what the natives call a *kot*, or fortress.

Gi. 1.—A terracotta medallion, 6″·25 by 5″·40 by 1″, with a representation of a pagoda in relief surmounted by three umbrellas, one over the other, and to which three large

[1] *Op. cit.*, p. 72.
[2] Arch. Surv. Rep., Vol. VIII, p. 37.
[3] Cunningham, Arch. Surv. Rep., Vol. I, p. 53.
[4] S. Julien's Mém. de H. T., t. 1, pp. 411–419.

streamers are attached. There is a simple arched beaded border around the figure and an inscription below it. Dr. Mitra has been so good as to decipher the inscription which, he says, reads thus:—

"*Sākya tathāgatasya buddhasya*" i.e., "*of Sākya tathāgata*, the Buddha," and the letters, he informs me, are of the Gupta type, and must date some time between the second and fourth centuries of the Christian era.

Gi. 2.—Another and smaller medallion, circular, and measuring 3″·40 in diameter. There are two letters below the pagoda, and Dr. Mitra, who kindly examined them for me, says they are *ta* and *bu*, the initials of Tathāgata and Buddha, but badly formed and reversed in stamping.

Gi. 3.—Another like the last, but 2″·50 in diameter.

The three foregoing specimens were presented by the Archæological Survey of India, 12th August 1882.

Bhuila.

This place is not marked on the maps,[1] but it lies 15 miles to the west-north-west of the town of Basti, in the district of that name, in the North-Western Provinces, and 25 miles north-east from Faizabad.

The ruins occur near a marshy lake, and they have been mentioned by Buchanan Hamilton.[2] They are locally attributed to the Thārūs,[3] a race whose origin is obscure, but who lay claim, like the Goorkhas whom, according to Mr. E. Colvin, they somewhat physically resemble, to have been originally Rajputs, driven out from Chittor, and who sought shelter

[1] In the VIth Vol. of the Gazetteer of the North-Western Provinces, p. 756, the ruins are said to exist "beside the Bhuila lagoon, some 15 miles west of Basti," but in the map of the Basti district given in the volume, no Bhuila lagoon is shown, so it is probably insignificant.

[2] East. Ind., Vol. II, p. 391.

[3] *Op. cit.*, Vol. II, p. 341.

in the Tarai and thus became *Tārus* according to General Cunningham. Mr. Carlleyle[1] regards them as the descendants of the Sākyas of Kapilavatthu, and believes that in the mounds of ruins around the lake of Bhuila, we have the site of the ancient city of Kapilavatthu, the birth-place of Prince Siddhattha. Mr. Carlleyle, however, to establish his point, has to discredit the accuracy that has been generally attributed to the distinguished Chinese traveller, Hwen Thsang, by all the most competent authorities,[2] and this is what Mr. Carlleyle says :—"It is evident, therefore, that the estimate of the circuit of the palace at Kapilavastu, given in the travels of Huen Thsang, must be a gross exaggeration ; and that the original estimate must more probably have been *4 or 5 li*, which the Chinese copyists altered to *14 or 15 li*, because they did not think that a circumference of *4 or 5 li* was sufficiently grand for the palace of the royal father of such a great personage as Buddha!" This passage was written about 1,200 years after Hwen Thsang's visit to what, in his day, were regarded as the ruins of Kapilavatthu, a city which Mr. Carlleyle himself says no longer exists 'and which was known to be totally and hopelessly ruined and deserted nearly 12 centuries ago.' This lapse of time must have materially contributed to curtail the extent of the ruins and to efface what remained of the city, when Hwen Thsang visited it. Hwen Thsang's account[3] may possibly be inaccurate, but the necessity to assume that the great traveller was so will not tend to establish Mr. Carlleyle's vague guess regarding the site of Kapilavatthu.

Mr. Carlleyle, however, has General Cunningham's[4] autho-

[1] Arch. Surv. Rep., Vol. XII, p. 141.

[2] Max Muller—Buddhism and Buddhist Pilgrims, 1857, p. 1.

[3] S. Julien's Vie de H. T., p. 126; Mém. de H. T., t. I, p. 309, t. II, p. 356. Conf. Beal's Fah. Hian, p. 85.

[4] Arch. Surv. Rep., Vol. XII, Introduction, p IV.

rity in favour of his identification, who remarks—"Shortly after Mr. Carlleyle's discovery I visited Bhuila Tâl myself, and examined many of the localities mentioned in this Report. I saw the *Sur-kuïa*, or "Arrow Well," the *Hâthi gadhe*, or "Elephant Pit," the *Lumbini*-garden where Prince *Siddhârtha* was born, and the site of Koli, the birth-place of Mâyâ Devi, the Prince's mother. I also paid a visit to Koron-dih, the supposed site of Râmâ-grâma, and to other places in the neighbourhood. The result of my examination was the most perfect conviction of the accuracy of Mr. Carlleyle's identification of Bhuila Tâl with the site of Kapilavastu, the famous birth-place of Sâkya-Muni." To this list may be added "the tank in which the infant Buddha was washed, probably a tank to the south-west of Burhapâra Dih." General Cunningham, however, in his Ancient Geography of India[1] had previously identified Nagar or Nagar khās "on the eastern bank of the Chando Tâl, near a large stream named Kohâna, a tributary of the Rapti, and in the northern division of Oudh beyond the Ghâgra river, and therefore in Kosala," with the site of Kapilavatthu, and he then remarked "I am therefore quite satisfied that the absence of any extensive ruins at the present day cannot overthrow the very strong claims which *Nagar* certainly possesses to be identified with the ancient city of Kapila." General Cunningham, in those days, not so long ago (1871), made allowance for the ravages of time, but Mr. Carlleyle in 1879, ignores this consideration, and discredits the observer of 1200 centuries ago, when his measurements, of then crumbling ruins, do not agree with the vestiges of them that now remain.

The following objects which have been presented to this Museum by the Director of the Archæological Survey of India, as Mr. Carlleyle's *finds* at Bhuila, consist of a number

[1] *Op. cit.*, p. 414.

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of miniature articles of baked clay, broken *gharās*, *jallas*, lamps, and other utensils of baked clay, a few beads and some copper fragments; the class of objects found on the sites of old human habitations, and which are not necessarily of any great antiquity.

Some copper coins, however, were found, said to belong to the period of the Indo-Scythic king, Kanishka, who began to reign 10 A.D., and others of the Sunga, or Mitra dynasty, and thirty-six have been presented to the Museum by the Archæological Survey.

Ba. 1.—A rudely moulded male human head, 5″·10, in red clay, with a prominent nose and enormous ears, and probably a child's toy.

Ba. 2.—A head of a woman in terracotta. It is bound by a beaded fillet. The mouth is represented partially open with the tongue protruding. There are also large holes in the ears. It is probably part of a toy; size 3″·50. It may be the human female head in terracotta described by Mr. Carlleyle.[1]

From the mounds of the Wihāras of the "Four Predictive Signs."

Ba. 3.—Another rudely made doll-head, about 4″ long, and with enormous ears.

Ba. 4.—Another head, flat above, with large ears; length 3″·25, described by Mr. Carlleyle.[2]

Ba. 5.—Another head about 1″·50 high.

Ba. 6.—Another, 1″·50 high, and extremely rude, like all the foregoing, and with a conical cap; described by Mr. Carlleyle,[3] as "like an old baker or an old tavern-keeper, with a conical night-cap."

[1] Rep. Arch. Surv. Ind., Vol. XII, p. 163.

[2] *Op. cit.*, p. 169.

[3] *Op. cit.*, p. 169.

Ba. 7.—A figure in relief, of a woman in red clay, but without the head. Length 3″·50.

Ba. 8.—Another and similar figure, 3″·10 in length, wanting the head and feet; 1″·75 long.

Ba. 9.—The upper half 1″·75 long, less the head, of a similar figure.

Ba. 10.—The lower third, 2″·30 long, of a similar figure.

Ba. 11.—A figure of a bird in red clay, very rudely executed, and without the beak, tail, and legs, and measuring 3″·60.

Ba. 12.—The neck and head of a bird in clay, measuring 3″ in length.

Ba. 13.—Cart-wheel of a clay toy, 2″·35 in diameter.

Ba. 14.—Another wheel, 2″·30 in diameter.

Ba. 15.—Half of another wheel with spokes, diameter 3″.

Ba. 16.—A small spade-shaped object, 1″·35 long × 1″·80 broad; one side of the expanded portion with small dots.

Ba. 17.—A round hollow object with a circular opening on one side, and with three processes projecting outwards, one on one side and two on the other, like divergent limbs. Length 2″·25.

Ba. 18.—A hollow, globular, red-clay rattle with a short handle. The globe is 2″·50 in diameter. There is a small triangular hole with fractured edges at one side of it, but now filled up with paper, and inside the globe there are some small clay pellets.

Ba. 19.—A dwarf vessel of black clay but without its base. It has the shape of an ordinary *gharā*. It is about 2″·75 in diameter, 1″·40 across its mouth, and 2″·25 high. It is probably a toy.

Ba. 20.—The globular portion of a dwarf red clay *gharā*, about″ 2·25 in diameter, and 1″·75 high, but without the mouth.

Ba. 21.—Another, the mouth broken, and measuring 1″·75 in diameter, and 1″·80 high.

Ba. 22.—Another miniature *gharā*, much less globular than the last, sloping downwards and outwards from the rim of the mouth, and then downwards and inwards. Diameter 2″·20. Width at mouth 1″·30, height 1″·90.

Ba. 23.—Another, with the mouth nearly equalling the greatest diameter. Height 1″·20, diameter 1″·25.

Ba. 24.—A red clay vessel 1″·50 high, 2″·50 in diameter, and with a mouth 1″·70 in width.

All the foregoing specimens may possibly be children's toys, but miniature clay vessels resembling the foregoing specimens of pottery have been found in the cromlechs, &c., of Southern India, at Buddha Gayā, and elsewhere, where they were unmistakably not the playthings of children, although there has hitherto been no satisfactory explanation of their diminutive size.

Ba. 25.—A circular, much depressed, clay vessel with a short narrow neck. Diameter 4″·50: height 2″, neck 0″·40, diameter of mouth 0″·60. On the flat surface around the neck, there is a series of rosettes surrounded by a plain raised ridge, with a furrow on each side of it, and, external to these, there is a series of ornaments consisting of six groups, each being made up of two figures resembling lilies springing side by side from a common base. The vessel largely retains the red colour with which it was originally painted.

Ba. 26.—A circular, flattened vessel, with a raised mouth in the centre, surrounded by a depression. Diameter 4″: height 1″·50: width of mouth 0″·90. It is probably a form of lamp.

Ba. 27.—A small, somewhat cup-shaped vessel, 1″·50 high and nearly 2″ in diameter at the mouth, which has a short, rude spout like the notch for the wick of a lamp. It has probably been a *chiragh*.

Ba. 28.—A small clay vessel, with a sharp crenated ridge

immediately above the base, and ornamented with cross lines. The vessel narrows upwardly from the ridge to the mouth, which is 1″ in diameter, the width at the ridge being 2″·25, and its total height 0″·90. There are four holes in the side below the mouth, and the bottom is nearly flat and as broad as the ridge.

Ba. 29.—The dilated extremity of the neck of a vessel, the centre of the disc-like dilatation bearing a perforated, nipple-shaped eminence in its centre, the termination of the neck. Total length 2″·40.

Ba. 30.—The cover of a vessel made of dark-blue clay.

This, and the foregoing fragments, with the exception of Ba. 2, are stated by Mr. Carlleyle to have been obtained by him from the site of the bedchamber of Māhā Māya, in what he calls the citadel of Kapilavatthu.

Ba. 31.—A fragment of a baked clay *gharā*, measuring 4″ × 3″ × 0″·40. The vessel was ornamented round the neck with impressions of circles, with an internal marginal line of bosses, a boss also occupying the centre of each circle. There was a raised line on either side of this series of rosette-like figures, and, below the lowest line, there are a series of triangular figures *en creux*, and, below them, there seems to have been another ornament at intervals, consisting of horse-shoe raised lines within one another. This fragment has been figured by Mr. Carlleyle.[1]

Ba. 32.—Another fragment, 4″·50 × 2″·50 × 0″·40, with rosettes alternating with a complicated figure. This specimen has also been figured.[2]

Ba. 33.—Another fragment, 3″·75 × 1″·40 × 0″·40, similar to the last and also figured.[3]

[1] Arch. Surv. Rep., Vol. XII, Pl. XII, fig. 1.

[2] Pl. XII, fig. 2.

[3] Pl. XII, fig. 3.

Ba. 34.—Another fragment, 1″·70 × 1″·60 × 0″·25, with a small human figure in relief, with a curious scroll-like symbolic figure alongside of it. This is also figured.[1]

Ba. 35.—A fragment, 2″·30 × 2″ × 0″·25, of a clay vessel with an ornament similar to the outer devices on *Ba. 22.*

Ba. 36.—A fragment, 2″·40 × 1″·60 × 0″·25, ornamented with bosses in oblique convergent lines.

Ba. 37 and 38.—Two other fragments: one 1″·75 × 1″·50 × 0″·25, and the other 1″·60 × 1″·40 × 0″·25. Ornaments, rude superimposed squares and lines, side by side.

Ba. 39.—The rim of a vessel, 4″·35 × 1″·50 × 0″·75: ornament, triangles with dots.

Ba. 40.—The basal portion, or perhaps the lid of a clay vessel. The nodular handle is ornamented with fine striæ, and the sides of the base with vertical depressions, slightly dilated above and below; and higher up there are five crossed striæ: height 1″·50; diameter 2″·50.

Ba. 41 and 42.—Two handles of similar vessels, with striæ of the same character as that on *Ba. 40.*

Ba. 43.—A clay sinker for a fishing line or net, with a deep furrow around it for the cord.

From the bedchamber of Māhā Māya, the mother of Buddha, according to Mr. Carlleyle.

Ba. 44 to 47.—Four fragments of clay bracelets: the ornament consists of raised longitudinal lines, and lines of little bosses. This ornament exactly resembles that found on bracelets and on many ancient shields, &c., in the British islands.[2]

Ba. 48 and 49.—Two fragments of red clay bracelets: ornament of short longitudinal and vertical raised lines, defined between longitudinal raised lines.

[1] Pl. XII, fig. 4.

[2] See Evans' Bronze Implements of Great Britain, fig. 433.

Ba. 50 to 52.—Three small pieces of blue, white, and black glazed coarse pottery (50) 1″·50 × 1″·25 × 0″·30: (51) 1″·90 × 1″·25 × 0″·25: (52) 0″·75 × 0″·95 × 0″·25.

Ba. 53.—A small fragment, 1″·20 × 0″·40 × 0″·15, of black glazed pottery with red lines.

Ba. 54.—A large clay bead, probably a line or net sinker; 1″ × 1″·20.

Ba. 55.—A small, somewhat club-shaped piece of clay, the shaft being lost: length 1″·75, diameter 0″·60 at expansion.

Ba. 56.—A circular clay mould of a rosette-like figure; diameter 2″.

Ba. 57.—An impression in clay of a lotus rosette-like figure somewhat similar to the last. This disc has evidently formed the dilated end of a clay cylinder, probably an ear ornament.

Ba. 58.—The conical end of a clay cylinder carved over with concentric raised lines.

Ba. 59.—An entire cylinder, one end conical like the last, but with only very few raised concentric lines, the opposite end of the cylinder being the exact reverse, *viz.*, concave with ridges. These four objects, *Ba. 56* to *59*, if compared with the ornaments in the ears of the Mathura sculpture, M. 15 *a*, M. 15 *b*, and M. 15 *c*, will be seen to have been ear ornaments, and it is possible that they were cheap ornaments like the clay necklaces made in the Upper Provinces in the present day, and made to resemble gold by being covered with *tab'aq* or gold-leaf.

Ba. 60 and 61.—Two pieces of glass bangles: one fragment slate-coloured, of opaque glass, with a bright red line along the outer border bearing little yellow bosses: the other, 1″·75 × 0″·35 × 0″·12, black internally, greenish blue externally, with a black central line.

Ba. 62.—The circular lid of a small box or casket. It is 2″·25 in diameter, is made of steatite and has a small circular handle. The flat upper surface has a series of petals scratched

on it in imitation of a lotus rosette. From a well in the centre of a small building in what Mr. Carlleyle calls the citadel of Kapilavatthu.

Ba. 63.—A fragment, 1″·10 × 0″·90 × 0″·25, probably the lid of another steatite box.

Ba. 64.—A slightly convex, nearly entire lid of another steatite box, 1″·75 in diameter, with the handle little more than a node surrounded by two graved lines, the only ornament.

Ba. 65.—A portion of the base of a small clay vessel: 1″·80 × 1″ × 0″·25.

Ba. 66.—A fragment, probably of the handle of a clay vessel for carrying fire like *Ba. 40*, or portion of a seal, dimensions 0″·75 × 0″·62 × 0″·60.

Ba. 67.—A considerable portion of a stone disc that had a diameter of 4″·40, and a thickness of about 1″. The centre on one side is marked by a small round hole, external to which is a circle of petals, beyond which are four distinct bands each about 0″·30 in breadth. The first consists of coarse radiating ridges, and the next three of oblique striæ, those of the inner and mesial band being nearly at right angles to one another. The external margin is ornamented with a central comb-like band. The other side of the disc is made up of a series of little raised oblongs in parallel series.

Ba. 68.—A steatite die, probably for making ear ornaments, consisting of a rosette on one side, like *Ba. 56* and *Ba. 57*, the opposite surface resembling the conical end of *Ba. 59*.

Ba. 69.—A small terracotta ornament resembling a leaf in its general form, but the broad base of the petiole of the leaf perforated transversely. One side is perfectly plain, but, on the other, the margin and midrib of the leaf are ornamented by a beaded line, and on the two halves of the leaf so defined, there

are four raised areas placed obliquely, and at the base of the leaf, there is a boss with a cup-shaped depression. This object may have been the pendant to an ear, or some other ornament.

Ba. 70.—A clay representation of the head of a tortoise. Behind the head the neck portion is suddenly contracted, and has a hole in its upper surface for fixing it, in all probability, into a socket. Length 3″·25.

Ba. 71.—A slab of slate, 3″·25 × 3″·50 × 0″·28, ornamented with two graved lines along the margin, and a figure at each corner, the centre of the slab being slightly concave.

Ba. 72.—A sandstone slab, about 4″ square, one corner broken off. The greater part of the slab is occupied by a plain circle, between which and the corners there is a series of figures one within the other, resembling the outline of a *pīpal* leaf.

Ba. 73.—A carnelian bead about 0″·45 in diameter, covered with little spots of white enamel let into it.

Ba. 74.—A carnelian bead 0″·25 in diameter.

Ba. 75.—A green glass bead, 0″·31 in length, and triangular in transverse section.

Ba. 76.—A fragment of a copper globular pendant, with a broad loop for attachment. Length 0″·90, diameter 0″·75.

Ba. 77.—Some iron fragments (*a*) perhaps portion of a *tālwar*; (*b*) the tip of a sword or dagger; (*c*) the hilt; (*d-e*) two four-sided arrow heads, one of which is 4″·25 in length and the other 2″·50 inches long; (*f*) a small knife; (*g*) a little imperfect ring; (*g.-h*) two short rods with one end much dilated, one 3″·20 and the other 2″·75 in length; (*i.-t.*) twelve, chisel and nail-like fragments, measuring from 4″·80 to 1″·70 in length, and (*u*) a hook, 1″·25 in length.

From the mound opposite to the north gate of the citadel of Kapilavatthu (Carlleyle).[1]

[1] Arch. Surv. Rep., Vol. XII, p. 165.

Ba. 78. (*a.*—*k.*) Twelve copper fragments consisting of one copper rod, 6″·80 long, and eleven others with club-shaped, or bulbous ends for painting the eyes with *surma*. The longest entire, and measuring 5″·20 in length, and the smallest imperfect, 1″·83 long.

From the mound opposite to the north gate of the citadel of Kapilavatthu (Carlleyle).[1]

Ba. 79.—A metal ring, 0″·65 in diameter, 0″·25 in breadth, and about 0″·25 in thickness. It is divided in two, but the ends closely fit together. The ring is also slit in two through the whole of its circumference except for 0″·13 at one end.

From the wihāra over the bedchamber of Māhā Māyā (Carlleyle).[2]

Ba. 80.—An ornamental iron hoop of a scabbard with its ring, and inlaid with gold.

From the wihāra over the bedchamber of Māhā Māyā (Carlleyle).[3]

Ba. 81. (*a.*—*e.*) (*a.*)—A cylindrical clay ear ornament with dilated disc-like ends marked with concentric ridges like the Burmese *nadoung* of the present day. Length 0″·55: diameter of disc 0″·75. (*b.*—*c.*) Two, made of thin copper ribbons, one 0″·50 long, and 1″·63 in diameter across the disc, and the other 0″·75, and with a diameter of 0″·90 as it is imperfect: (*d.*) a lead ornament of a similar description but open in the middle 0″·35: length 0″·50, diameter 0″·85: (*e.*) a lead ornament of the same nature as the first, but with the coils flattened, 0″·53 × 0″·25 × 1″.[4]

[1] *Op. cit.*, p. 165.

[2] *Op. cit.*, p. 169.

[3] *Op. cit.*, p. 169.

[4] At page 22 of the first part of this Catalogue, I have referred to these ear ornaments as having been found at Indore, as they were unlabelled and sent along with objects from Indore which, moreover, was not distinguished from the present city of that name.

From the mound opposite to the north gate of the citadel of Kapilavatthu. (Carlleyle).[1]

Ba. 82.—A sandstone slab about 2″·75 square, with a lotus rosette in its centre and a circle in its middle.

From the ruins of the wihāra over the bedchamber of Māhā Māyā (Carlleyle).[2]

Ba. 83.—An almost spherical perforated spindle whorl, but flattened, or rather concave at one pole. Its greatest diameter is 1″ and its axis 0″·83. It is made of baked clay. This specimen came without any history, but was associated with some objects said to be from this locality.

Ba. 84.—A much depressed baked clay whorl, concave between the poles and equatorial band, having a diameter of 1″·30 and an axis 0″·56 in length. It came associated with some specimens from Bhuila.

Ba. 85.—A small clay lamp, 1″·80 × 1″·60 × 0″·63. The history the same as the last two specimens.

Ba. 86.—A clay cylinder, 1″·70 long, dilated at its middle, and contracted above and below the dilatation, and slightly concave at each end, one end having a diameter of 0·″95 and the other of 1″·72. It was probably an ear ornament. The history is the same as the last specimen.

Ba. 87.—A rude clay disc, 0″·90 in diameter, concave on one side, convex on the other. The history is similar to the last specimen.

Ba. 88.—A clay bead, tapering towards both ends, 1″·25 in length, 0″·50 in diameter at the middle, and 0″·27 at the ends. The same history as the last specimen.

Ba. 89.—A fragment in clay, apparently part of a representation of an animal with an object mounted on its neck.

[1] *Op. cit.*, p. 165.
[2] *Op. cit.*, p. 170.

Only the head and fore limbs remain, and the figure is most rude. Probably a toy. Length 1″·07, height 1″·10. The history is the same as the last specimen.

Ba. 90.—The head apparently of a rude figure of a parrot-like bird with a high crest. Height 1″·18, breadth 0″·40. History similar to the last.

Ba. 91.—A portion of a copper band bent at three places and evidently the binding hoop of some object. Length 2″·50, breadth 0″·90 and thickness 0·″03. The history is the same as that of the previous eight specimens.

Ba. 92.—A piece of iron, 3″·30 long, tapering to one end and expanding towards the other, but much laterally compressed, and expanded more to one side than the other. The history is the same as that of the previous nine specimens.

Ba. 93.—Portion of a spindle-shaped object regarded by Mr. Carlleyle as a "tree-nail." It has been examined by Mr. Medlicott who pronounces the substance to be probably a decomposed product of a hard mineral.

Kosāmbi.

Kosāmbi-nagar is a village on the banks of the Jumna about 31 miles above Allahabad, and General Cunningham[1] has identified it as the site of the ancient city of Kosām which was equally famous among Brahmans and Buddhists, and the capital of a once powerful State. The city was founded many centuries before the Christian era, and it is mentioned in the famous poem, the Rāmāyana. The most distinguished Buddhist King of Kosāmbi was Udāyana Vatsa, who is said to have been born on the same day as Prince Siddhattha who, when he had attained Buddhahood, spent two years of his life in the capital of Kosāmbi where a

[1] Anct. Geo. of Ind. p 391 Arch. Rept., Vol. I, p. 301 Vol. X, p. 1.

red sandal-wood statue was afterwards erected to his memory, and which has been described by Hwen Thsang.[1]

Numerous terracotta toys and figures have been procured by General Cunningham from the village. He states that most of them belonged "to the Buddhist period, as shown by the personal ornaments in the shape of Buddhist symbols." The figures however from Kosām that have been presented to this Museum, by the Archæological Survey, consist chiefly of terracotta toy carts and animal figures, with an almost equal proportion of rude terracottas of Brahmanical deities such as 'Srī,' Mahādevī, Pārvatī, Saraswatī, Kālī, &c. These objects have therefore been placed along with the Brahmanical sculptures.

Ki. 1.—There is, however, one terracotta head of a human figure, seemingly a woman, that is rather cleverly executed, although the workmanship is coarse. It has been placed among the Buddhist antiquities, because there is an ornament in the hair that may perhaps resemble a trisul, but it is so undecided that it might also be Brahmanical. Hanging from it, behind the ear, are two strings, doubtless representing silver filigree beads. The hair has a curl at the temple on each side as in some Bharhut figures, and is simply brushed back over the rest of the head. The height from the chin to the vertex is 7″.

No further particulars regarding the discovery of the head accompanied it than that it was found at Kosām.

Presented by the Archæological Survey of India, 11th August 1882, along with the following objects.

Ki. 2.—A small terracotta head of a human female figure. From the chin to the vertex is 1″·50. The hair is divided down the middle and brushed back behind the ears, a lock being brought down over the forehead. I have not observed

[1] S. Julien's Vie de H.-T., p. 121 : Mém. de H.-T., t. 1, p. 283.

a similar method of dressing the hair in any of the other sculptures in the Museum.

Ki. 3.—A clay lamp, 3″·80 long, 1″·75 deep, and 2″·60 broad. The body of the lamp forms a deep, nearly round cavity, with a spout projecting forward about 1″·50. The outside is ornamented with discs and lozenge-shaped figures, arranged on the three panels on the body of the lamp. The discs have cup-shaped depressions in their centres, and the panels are separated from one another by raised areas containing these discs, and also dots. The beak or spout of the lamp, which is upwardly turned, has its sides similarly ornamented, and where the beak begins above, there is a similar disc on the upper surface of the lamp.

Ki. 4.—A spoon-shaped stone lamp, with a broad handle; length 4″·30, breadth 2″·50, depth 1″·10.

Ki. 5.—A piece of steatite 3″·75 long, 1″·75 broad, and 1″·40 in depth. The upper surface is hollowed out into a trough, 2″·25 long, 0·″60 broad, and 0″·25 deep. On the flat surface, external to this trough, there is a hole on one side as if for the reception of a pin from the opposite half of the mould, for the stone appears to be such.

Ki. 6.—A piece of steatite consisting, as it were, of three superimposed discs, with a contracted portion below them and a cylindrical hole, but broken across. It may have formed the hilt to a handle of some kind.

Kanauj.

In Cabinet No. 2.

The site of this ancient city is five villages on the west bank of the Kāli Nadi, five miles above its junction with the Ganges, and 32 miles south of Fatehgarh in the Farrukhābād District, North-Western Provinces. It is of prehistoric

antiquity and, in early historic times, it was the capital of a powerful and extensive Aryan[1] kingdom. It is mentioned by Ptolemy A.D. 140, as *Kanogiza*,[2] was visited by Fah Hian,[3] A.D. 400—415; and in Hwen Thsang's[4] time, 635-648 A. D., it was the most powerful State in Northern India, the sway of the Gupta dynasty extending from the base of the Kashmir hills to Assam, and from Nepal to the Narbada. The name of Kanuj is a corruption of Kanyā-kubja "the hump-backed maiden," in allusion to the legend relating to the one hundred daughters of king Kusa-Nābha who were cursed by the Sage Vāyu and became crooked because they would not comply with his licentious desires. In 1018, the city was taken by Mahmūd of Ghazni, and in 1194 it fell before Muhammad Ghori. It was at Kanauj also, that Humāyun was signally defeated by Sher Shāh in 1540, driven from India and forced to renounce the empire of Bābar.[5] The architectural remains that now exist at Kanauj are chiefly Musalmān mausoleums and the Jamā Masjid, the pillars and other parts of which, however, date back to the Hindu period, the mosque doubtless occupying the site of some famous Hindu or Jaina[6] temple. There is also the Hindu shrine of Raja Ajaipāl, probably as old as the beginning of the 11th century A.D. Besides these, there are numerous mounds of brick and pottery, and these are probably the sites of Buddhist and Brahminical buildings, such as the great

[1] "It formed one of the great traditional centres of Aryan civilization. Hinduism in Lower Bengal dates its legendary origin from a Brahman migration southwards from this city, Circ. 800 or 900 A.D." Imp. Gaz. Ind., Vol. V, p. 204.

[2] Laidlay's translation of the Foe koue ki, p. 161; Cunningham. Arch. Surv. Rep., Vol. I, p. 279: Anct. Geog. of India, p. 376.

[3] Beal's Fah Hian, p. 70.

[4] S. Julien's Vie de H.-T., p. 111. Mém. de H.-T. t 1, p. 244.

[5] Imp. Gaz. Ind., Vol. V, p. 204.

[6] Fergusson's Hist. of Arch. Vol. II, p.

stūpa erected by Asoka over the spot where Buddha delivered his discourse on the instability of human existence, and the other and smaller tope in which were deposited the hair and nails of the Great Teacher. It has been impossible however, satisfactorily to identify any of these buildings, neither has the site of the Monastery been determined, nor the sites of the two wihāras or chapels; one of which contained a tooth of Buddha in a casket bejewelled with precious stones, and the other a record on its walls of all the leading events in the life of the Blessed One, until he became a Bodhisatwa.

Kj. 1.—Part of a female human figure, 14″ high from the waist to the knees, carved in red, white-spotted sandstone, the same as the Mathura figures, which it resembles in its art characters, and especially in the manner in which the texture, or folds of the cloth, is represented by fine transverse parallel ridges at intervals of 0″·50 from each other, in the same way as in the Mathura sculptures, *M. 5*, and *M. 13*. The waistbelt is somewhat similar to that worn by *M. 4* of the Mathura series, and the female figure has a chain pendant resembling a similar ornament in the *M. 9* and *M. 10*. The close approach that this sculpture makes in its details to those of the Mathura series, leaves but little doubt that it should be referred to about the same period. The left arm, half-way to the elbow, remains, apparently holding a part of the loose portion of the garment. Mr. H. Rivett-Carnac,[1] who discovered this sculpture, and has described it, says 'the hand is delicately chiselled, and the whole work has been finished *ad unguem*,' but the sculpturing of the hand appears to be very feeble and the thumb-nail is an extremely crude piece of art. The waist chain has an ornament in front, the exact equivalent of that which is to be found, on a large scale, in the

[1] Proc. As. Soc. Beng., 1879, July, p 190.

Gaur Brahminical sculptures, *viz.*, a kind of elephant head, with pointed ears and with floral horns. In Gaur those monstrous heads performed the functions of gargoyles. The right side of the sculpture has been defaced, probably by the Musalmāns.

From a *khera* or mound at Kanauj.

Presented to the Asiatic Society of Bengal, by H. Rivett-Carnac, Esq., C.S., C.I.E., 2nd July 1879.

Sankisa.

On the Ajātasatru pillar of the Bharhut Stūpa[1] railing, there is a scene representing the descent of Buddha with Indra and Brahma from the Trayastriṁsat heavens, after Buddha had preached his doctrine to his mother and to the dewas. It was at Sankisa or Kapitha that Buddha and the two gods made their descent to earth by the three ladders, and hence Sankisa was one of the spots of pilgrimage resorted to by all pious Buddhists. Both Fah Hian and Hwen Thsang[2] visited it, and according to the latter[3] the foundations of the three ladders were in existence during his time, although buried in the earth and built over by devout kings who had erected three ladders resembling the original structures and had covered them with gems. These ladders were 70 feet high, and a wihāra had been built over them containing statues of Buddha, Brahma and Indra. Fah Hian and Hwen Thsang state that Asoka had erected a lion pillar in their immediate neighbourhood, but the pillar which General Cunningham[4] has identified

[1] Cat. and Hand-book Arch. Coll. I. M., Pt. 1, p. 17.

[2] Beal's Fah Hian, p. 62: Julien's Mém. de H.-T., t. 1, p. 237.

[3] *Op. cit.*, p. 238.

[4] Anct. Geog. Ind., p. 369: Arch. Surv. Rep., Vol. I, p. 271, Pl. XLVI, *Ibid*, Vol. XI, p. 22, Pl. IX: none of the six obects figured on this plate are in this Museum. Ferguson's Hist. Arch., Vol. II, p. 459, fig 970: and for recent discoveries at Sankisa, see Rivett-Carnac, Pro. As. Soc. Beng., 1879, p. 189, and Journ. As. Soc. Beng., Vol. XLIX, p. 127, Pls. XIII to XV.

with this Asoka monument to Buddha has its shaft surmounted by an elephant, and not by a lion, a discrepancy which General Cunningham explains by supposing that the elephant's trunk had already been broken off in the 5th century, and that the Chinese pilgrims did not distinguish the nature of the animal at the distance of the height of the pillar, say, 50 feet. But Fah Hian and Hwen Thsang record a legend about a lion pillar, and only one pillar has been found at Sankisa.

The village of Sankisa is in the Etah district of the North-Western Provinces, and is distant about 43 miles south-east from Etah. The city of Sankisa was the capital of a large State in the 5th century B.C.

Sa. 1.—The head, 14″ from the chin to the vertex, of a colossal human statue, in all likelihood that of a woman, as the side lock of hair is present. A lock of the same nature will be observed in all the large female statues of the Bharhut railing, and the head-dress has apparently much the same characters as in those figures, but the eyes are represented in an entirely different way, as they have the long oblique curve of the eyes of Mathura figures. In Bharhut figures the eyes are large and widely opened, a considerable surface of the eyeball being visible. The chin, large upper lips, and eyebrows of this head are features that occur in the Mathura figures of women, *e.g.*, *M. 15 a*, and more or less in *M. 15 b* and *c*. This figure is probably intermediate in date between the Bharhut sculptures and those of the Mathura Buddhist railing.

Mr. Rivett-Carnac, the discoverer of this head, however, remarks[1] that "the face is hardly Hindu and approaches in character to the carvings found in the Punjab, which are held to bear distinct traces of Greek influence," but a comparison

[1] Proc. As. Soc. 1879, p. 191.

of this head with those from Gāndhāra and Mathura shows the affinities to be towards the latter, but these also show Greek influence. Obtained at Behar, near Ṣankisa.

Presented to the Asiatic Society of Bengal by H. Rivett-Carnac, Esq., C.S., C.I.E., 2nd July 1879.

Sa. 2.—A small bas relief with a tenon above and below. The bas relief measures 11″·50 × 7″ × 0″·50. The subject is a man and a woman with a small attendant female figure on the right hand side of the latter. The woman has her left arm round the man's neck, her hand resting on his left shoulder. The man's head is bent to one side, his right hand holds up his garment, and his left hand is held downwards and forwards as if in the attitude of either indicating a want, or the absence of something. Both the female figures are represented nude with the exception of the ornaments, but the man is clothed, from the loins downwards, with a *dhoti*. The occurrence of these two figures together, the woman quite nude, with her ornaments, &c., as stated by Mr. Rivett-Carnac, rendered somewhat in detail, and the man clad, would seem to indicate that the explanation I have given of the nude character of the Mathura female statues *M. 15 a* to *M. 15 c*[1] requires to be modified, and that women were purposely represented more in detail than any statue of Venus. The principal female figure might be the work of the artists who fashioned the statuettes of the Mathura dancing girls, as the details are almost exactly the same, and the figure is treated precisely in the same way as they are. The hair-dressing even, of the principal figure, is identical with that of the woman in the balcony of *M. 15 c*.

The ornaments in the ear lobes will be seen also to resemble those of these figures. In the background there is some

[1] Cat. and Hand-book Arch., Pt. I, p. 186.

foliage, and it is interesting to observe that it is the same tree as in the Silenus group *M. 1*, and which I have identified as *Saraca indica*. Mr. Rivett-Carnac found this sculpture, which must be as old as the Mathura railing and also probably Buddhist, under a tree at Sankisa, "where it was placed with other carvings and fragments of carvings near one of the chief shrines."

Presented by H. Rivett-Carnac, Esq., C.S., C.I.E., 2nd July 1879.

Sa. 3.—An irregularly shaped sandstone fragment, being the upper portion of a four-armed figure of Padmapāṇi. The left arms are wanting, also the lower half of one of the right arms, and all the figure below the waist. It has been carved in relief against a slab, of which the upper left-hand portion remains, bearing one-half of a nimbus consisting of a lotus medallion, external to which is the figure probably of Bhrikuti-tārā, the Sanghāprajnāmnāya of Padmapāni, seated on a lotus throne. In the elaborate head-dress of Padmapāṇi is a seated figure of Amitābha Buddha, and, in the right hand that remains, there is a leafy spray and a rosary. There is an inscription on the left side, and Dr. Mitra, who has been so good as to decipher it for me says, that it is the well-known verse "*Ye dhamma*," &c. There is also a character of some kind on two leaves of the lotus nimbus. The greatest height is 15″·50, and the greatest breadth 11″·50. The sculpture has been painted red anteriorly, which probably led to its being regarded as a terracotta, as it was sent as such to the Museum.

Presented by the Archæological Survey of India, 8th August 1882.

Sa. 4.—A medallion, 10″·75 in diameter and about 0″·75 thick. The centre is occupied by a plain circular area 3″·75 in diameter, around which is a raised ridge with a circular

band 1″·50 in breadth, external to it, consisting of conch shells resting on one another. This is succeeded by another band of about the same breadth with figures in groups of two, all the groups separated from one another by a star-like figure, with the exception of two groups. The first group is a seated man, with divergent legs and arms, holding an object in each hand, with a mythical animal alongside of him. To the left there is a horse, and above, two elephants, two boars and two birds, these last two groups being separated from each other by a star. The use to which this object was put is unknown.

Presented by the Archæological Survey of India, 8th August 1882.

Sa. 5.—A lotus medallion in sandstone, 9″·75 in diameter, the centre occupied by a concave disc, 5″·75 in diameter.

Presented by the Archæological Survey of India, 8th August 1882.

Sa. 6.—A slab of slate, 6″ square, with a circular area in the centre, 3″ in diameter, surrounded by lotus petals, each corner of the square being occupied by a figure resembling a *pīpal* leaf cut *en creux*.

Presented by the Archæological Survey of India, 8th August 1882.

Sa. 7.—A similar object 4″·75 square, each corner with a *pīpal* leaf, and the petiole of which is opposed to the central circular area about 2″·30 in diameter. The remainder of the flat surface consists of an ornament of lines crossing one another while the marginal ornament is straight lines.

Presented by the Archæological Survey of India, 8th August 1882.

Sa. 8.—A square similar to the preceding but measuring only 3″·80 and without the *pīpal* leaves, the corners being occupied by concentric curved lines and one half circle of dots.

Presented by the Archæological Survey of India, 8th August 1882.

Sānkara

The recent village of Sānkara is situated on the right bank of the Ganges, 13 miles to the south-east of Ramghat, in the Dibai *parganā* in the Bulandshahr district of the North-West Provinces. It has been examined by Mr. Carlleyle of the Archæological Survey,[1] who describes it as the site of an ancient city called Sānkara, and founded, according to local native tradition, two thousand years ago, by Raja Ahada. Mr. Carlleyle describes the remains of an old Hindu fortress, the site of an ancient Hindu temple, some mounds probably Buddhist stūpas, and bricks &c. of the Muhammadan period.

Sa. 1.—A small copper rod, 4″·75 long and 0″·10 in diameter dilated at one end into a club-shape, probably a *surma* rod.

Presented by the Archæological Survey of India, 8th August 1882.

Indōr Khera or Indrapūrā.

The Great Mound called *Indōr Khera* is situated 8 miles south-west of Anūpshahar on the Ganges, and is about 7 miles north-west from the Dhubhai station on the Oudh and Rohilkund Railway in the Gorakpur district, North-West Provinces. The tract of country now corresponding to the districts of Gorakhpur and Basti originally formed part of the ancient kingdom of Kosala, the capital of which was Ajodhya, and it was at Kasia in the Gorakhpur district that Gotama Buddha died. Mr. Carlleyle[2] regards the mound as the

[1] Rep., Vol. XII, p. 15.

[2] Arch. Surv. Rep., Vol. XII, p. 36.

site of an ancient city called Indrapūrā,[1] and he observes "I had the good fortune to obtain a still more certain and absolute evidence of the antiquity of *Indôr*, by the discovery of an inscription on a *copper plate*[2] found in a nalla in the village of *Indôr*, dated," according to Dr. Mitra,[3] who has translated it, "in the reign of *Skanda Gupta*, in the year 'one hundred and forty-six' of the era of the *Guptas*, which would be equivalent to about A.D. 224 or 225. This inscription is also important, because it mentions the actual ancient and original Sanskrit form of the *name* of *Indôr* no less than *three times* as *Indrapûra*." General Cunningham[4] however believes he has discovered the initial point of the Gupta era to be A.D. 167=the year one, so that 146 years added to 166, the date of the inscription will be 312 A.D.

Mr. Carlleyle obtained numerous coins, some of them belonging to an older type than the coins of the Asoka period of which examples were found, so that the site is one of considerable antiquity. Eight silver and ninety-seven copper coins have been received from the Archæological Survey.

A few of the more unimportant objects described in Mr. Carlleyle's report as discoveries made by him at Indor Khera have been presented to the Museum, but many of the objects,

[1] See Journ. As. Soc. Beng., Vol. XLVIII, pt. 1, p. 275; Mr. Growse, prior to the publication of Dr. Mitra's translation of the Skanda Gupta inscription, had demonstrated, in his Etymology of Local Names in Northern India, (Journ. As. Soc. Beng., Vol. XLIII, Pt. 1, p. 324,) by an application of the rules of the Prākrit Grammarian, Vararuchi, "that a Sanskrit word, such as Indrapúrá must, in the natural course of phonetic decay, become Indor in the modern dialect."

[2] It is not stated in Mr. Carlleyle's Report what has become of this copper-plate. It does not appear to have been presented to the Asiatic Society of Bengal.

[3] Journ. As. Soc. Beng., Vol. XLIII, pt. 1, pp. 363—374.

[4] Arch. Surv. Rep., Vol. IX, p. 21, *et seq.*, Vol. X, p. 1, *et seq.*, and Appendix, and Vol. XII, p. 40. See Thomas on "The Gupta Era."

including the copper-plate inscription, described by him in detail, have not been received.[1]

Ir. K. 1.—A fragment of a clay vessel, 6″ × 4″·50 × 0″·35, of irregular form and bearing an inscription.

Ir. K. 2.—Another inscribed fragment, 3″·12 × 3″·12 × 0″·30 thick. This and *Ir. K. 1* have been made over to Dr. Mitra, and his translation may be given in an appendix.

Ir. K. 3.—A small vessel for carrying fire, 2″·75 in diameter at the mouth, and 1″·75 high.

Ir. K. 4.—A pipe bowl, 2″ high by 1″·30 in diameter at the rim of the bowl, used for a *hukha*.

Ir. K. 4-5.—Two toy-cart wheels, one 2″·12 and the other 2″·30 in diameter. Objects of exactly this nature have been found at Kosām by the Archæological Survey associated with the toys to which they belonged, so that there is no doubt regarding the true nature of the Kosām discs. Moreover, such discs, I am informed, are made at the present day for toy cart-wheels.

Ir. K. 6.—A disc made of baked red clay, 1″·50 in diameter and 0″·50 in thickness. The circumference has a series of curved lines scratched on it, and on the margin there are short oblique lines, internal to which there is a string of ovals, the middle of the disc being occupied by a small figure resembling a wheel with many arms, a style of ornamentation I observe now in use on Sindh lacquer work. This example resembles

[1] It would have been as well had Mr. Carlleyle stated in Volume XII where the copper-plate and other discoveries have been deposited, so that they might have become accessible to students of Archæology, and this remark is applicable to a very large proportion of the objects described in the Reports of the Archæological Survey. It would be an advantage to Archæology were the Survey to publish a list of the objects incidentally mentioned, described and figured in the fifteen volumes of Reports, stating whether the specimens, sculptures, coins, &c., mentioned in the Reports, and in some instances figured, were left *in situ*, or, if removed, where they were deposited.

one of the discs from Sankisa described and figured by Mr. Rivett-Carnac.[1]

Ir. K. 7.—One much compressed perforated spindle whorl of red baked clay: convex on each surface with a somewhat sharp equatorial band. It is 1″·30 in diameter and has an axis measuring 0″·65 in length.

Ir. K. 8.—A baked blue clay button, perforated in the centre, convex on one face, flat on the other, with the exception of the centre, which is concave around the holes. There is a grooved line internal to the margin. The vertical axis 0″·30, and its diameter 0″·90.

Ir. K. 9.—A baked blue clay object, somewhat resembling a large bead, 1″ long and 1″·02 in diameter, perforated longitudinally by a hole, wider at one end than the other, the latter end of the head being also slightly contracted and bearing a broad rim or neck. It resembles the object figured by Mr. Rivett-Carnac[2] and which he has compared to the bodies described by Schliemann as having the form of a "top or centre of a volcano."

In cataloguing a series of nets from various parts of Bengal, for the International Fisheries Exhibition, I observed a great variety of clay sinkers, and from my remembrance of them, it would be as well were objects like *Ir. K. 9*, compared with the sinkers used for casting-nets.

Ir. K. 10.—Another large bead-like fragment 1″·28 long, tapering from the middle towards each end, and exactly resembling some net-sinkers of the present day.

Ir. K. 11.—Another perfect clay net-sinker about 2″ long, but compressed on two sides, another side retaining a groove for the cord of the net to which it was tied. This form is in use at the present time.

[1] Journ. As. Soc., Vol. XLIX, Pt. I, p. 135, Pl. XIII, fig 7.

[2] *Op. cit.*, Pl. xiv., fig. 12.

Ir. K. 12.—A short blue clay cylinder dilated at each end. Length half an inch, diameter across disc 0″·75, probably an ear ornament fixed in a hole in the lobe of the ear.

Ir. K. 13.—Another blue clay fragment, one end broken off, and probably for the same use as the last.

Ir. K. 14.—Another and probably similar object, but only with one disc, length 0″·62, diameter of disc 0″·80.

Ir. K. 15.—A small blue clay fragment consisting of four bosses, 0″·50 × 0″·40 × 0″·20.

Ir. K. 16.—Two clay beads marked by ridges between the poles, as in an *amlasūla* ornament. Diameter of one 0″·50, of the other 2″·42.

Ir. K. 17.—An irregularly shaped clay fragment, 1″ × 0″·86 × 0″·60.

Ir. K. 18.—A small pentagonal pendant, with a loop for suspending it. It has a breadth of 0″·60, and a thickness of 0″·18. One surface is perfectly plain, but the other is occupied in the centre with two nearly triangular figures in relief, placed side by side, and enclosed by a pentagonal raised line, and inside this is the raised line of the margin; but two sides of the former have five ornaments common to them. It seems to be made of some composition as it cuts readily.

Ir. K. 19.—A bead, 0″·66 in diameter, roughly made, apparently of some composition.

Ir. K. 20.—A nearly round, basaltic pebble, 1″·65 in its greatest diameter, flattened and slightly concave at one part, as if it had been used as an implement of some kind, possibly a hammer.

Ir. K. 21.—A piece of a similar rock, of irregular form, but probably a fragment of an implement. It measures 1″ × 0″·83 × 1″·10.

Ir. K. 22.—Another wrought basaltic fragment, part of the

border of a circular implement or piece of a moulding. It measures 1″·80 × 0″·65 × 0″·34.

Ir. K. 23.—A steatite fragment, probably of the lid of a box. It measures 0″·50 × 0″·48 × 0″·22.

Ir. K. 24.—A square, probably of fossilized wood, measuring 0″·60 × 0″·45.

Ir. K. 25.—An oval of schistose rock, 0″·50 × 0″·40 × 0·″17, flat on one face but with an ornament on the other too obscure to be made out.

Ir. K. 26.—About the half of an oval quartz seal that must have measured, when perfect, almost 0″·95 long by 0″·75 broad, and 0″·20 thick. It has a lion-headed figure of a man deeply and beautifully engraved on it, seated with his left arm resting on his right knee, the legs being bent and apart. A heavy chain passes over the right arm and leg, and hangs down towards the ankles, which however are not seen. A ring of some kind passes over the dorsum of the base of the thumb, and under the palm. Two cords are seen round the waist, and between the right arm and the chest they are tied in a round knot at the side. The lion's head has two rounded ears, flowing hair, numerous whiskers and bristles, and the tongue hanging out on the right side. The eyes are large and round, and there is an eminence between them, and the eyebrows are well marked. The way in which the details are worked out on this seal renders it probable that it was the work of an engraver influenced by Greek art. Mr. Carlleyle, who has described this seal,[1] does not notice the two cords round the chest and regards their probable knot as the Greek letter θ and the initial letter of the engraver's name, which by an effort of imagination he considers "may consequently possibly have been "*Thenòkratês.*" Under the tip of the

[1] Arch. Surv. Rep., Vol. XII, p. 45.

index finger of the figure, there is an angular projection, in all likelihood one of the corners of the pedestal on which the figure is seated, but Mr. Carlleyle sees in it the first letter of a Greek inscription, and the letter "Delta, or Lamda, or Alpha."

He further conjectures that the hypothetical inscription "may have commenced with the letter Λ L", and therefore "that the name on the seal may have been *Leonîkos*, which would mean 'the lion conqueror;' and that the seal may therefore have belonged to a Greek or Macedonian officer." This supposition however is a puzzle to himself, as he cannot understand how a Greek seal came to Indōr-Khera, where he did not "obtain a single genuine Bactrian Greek coin."

Ir. K. 27.—A glass seal, 0″·40 in diameter and 0″·10 thick, consisting of six lozenge-shaped figures grouped together as a rosette, each having a round depression.

Ir. K. 28.—A crystal bead 0″·29 in diameter.

Ir. K. 29.—A rock-crystal ornament, probably a pendant. It is more or less triangular in section and has a series of facets cut on it longitudinally, and it tapers to one end rather abruptly. Length 1″·40, maximum thickness 0″·49. This specimen was received along with some other objects from Indōr Khera.

Ir. K. 30.—Twenty-six cut rock-crystal beads of various forms, the largest 1″·14 in length. Received along with some objects from Indōr Khera.

Ir. K. 31.—A rock-crystal disc, 0″·83 in diameter and 0″·33 thick. Only one face being thoroughly polished it was probably set in a socket. Received along with some other objects from Indōr Khera.

Ir. K. 32.—Two cut yellowish rock-crystal pendants. Received with some other objects from Indōr Khera.

Ir. K. 33.—An amethyst bead 0″·58 long and 0″·40 in diameter. Received along with some other objects from Indōr Khera.

Ir. K. 34.—Forty-one plain carnelian beads of various forms, round, square, oval and cylindrical, the largest measuring 0″·65 in length and 0″·50 in diameter. Received along with other objects from Indōr Khera.

Ir. K. 35.—Nine carnelian beads enamelled with white lines in various figures. The beads are round, polyhedral, disc-like, oval, and lozenge-shaped.[1] Received along with some other objects from Indōr Khera.

Ir. K. 36 a-e.—A small carnelian bead *a*, in the form of some animal which Mr. Carlleyle[2] takes to be a horse; *b. c.* two laterally compressed ovals, one 0″·60, and the other 0″·55 in length; *d* a square 0″·56; and *e* a lozenge-shaped figure 0″·59, all apparently ornaments.

Ir. K. 37 a.-e.—Five cut garnets; two oblongs, one, *a*, 0″·50, and the other, *b*, 0″·36 in length, and three ovals flattened on one side, one, *c*, plain 0″·38 long, and two, *d-e*, with the carved surface or facet on both 0″·38 in length. Received along with some other objects from Indōr Khera.

Ir. K. 38.—Twelve rough garnet beads, the largest 0″·60 long. Received along with some other objects from Indōr Khera.

Ir. K. 39.—Fifty-three onyx beads, the largest 1″ in length, 0″·40 in diameter. Received along with some other objects from Indōr Khera.

Ir. K. 40.—Fourteen agate beads, one enamelled with black lines. They are round, oval, cylindrical and oblong. The largest is 1″·10 long by 0″·78 in diameter. Received along with some other objects from Indōr Khera.

Ir. K. 41.—A small agate disc, convex on one side and flat

[1] Conf. Theobald, Proc. As. Soc. Beng., 1869, p. 253, Pl. VI; Oldham, *ibid*, p. 227, Pl. V.; Rivett-Carnac, *Op. cit.*, p. 130, Pl. XIV, fig. 19.

[2] Arch. Surv. Rep., Vol. XII, p. 46.

on the other, 0″·49 in diameter and 0″·22 in thickness. Received along with some other objects from Indōr Khera.

Ir. K. 42.—A large bead of green quartzite, 0″·62 long, and 0″·82 in breadth. Received along with some other objects from Indōr Khera.

Ir. K. 43.—Three stone beads.

Ir. K. 44.—A black stone polyhedral bead.

Ir. K. 45.—A semilunar stone pendant, imperfect, one side broken off, 0″·45 × 0″·41 × 0″·16.

Ir. K. 46.—One pendant and eight beads of lapis lazuli. The pendant is 0″·96 long, 0″·34 in maximum diameter at the lower end but tapering towards the upper end; one bead is oblong 0″·80 × 0″·52 × 0″·25; six others are ovals, the largest being 0″·78 × 0″·37, and one is cylindrical, but only 0″·15 × 0″·22 in dimensions.

Ir. K. 47.—Thirteen glass ornaments of various shapes and colours.

Ir. K. 48.—Thirty-three glass beads of different forms and colours.

Ir. K. 49.—Five black glass beads, three of these inlaid with white enamel.

Ir. K 50.—Four artificial beads inlaid with enamels of various colours.

Ir. K. 51.—A boss of black glass, 0″·95 × 0″·72.

Ir. K. 52.—Two flat glass fragments of the same character, 0″·15 in thickness, coloured alternately green, red, white, black, and white. They have evidently formed part of a circular object, probably a bracelet. The small fragment has only the red, white black and white. The outer border in both is ornamented. The largest measures 1″ × 0″·90, and the smaller 0″·69 × 0″·50.

Ir. K. 53.—A fragment, 0″·79 × 0″·50 × 0″·39, of a yellow glass bangle ornamented with purple lozenge-shaped figures covered with white drops.

Ir. K. 54.—A fragment 2″ × 0″·75 × 0″·16 of a glass bangle. There is a broad rim (imperfect) along one margin, 0″·55 in breadth, and a narrow one along the other margin, 0″·25 in breadth. The narrow back and the body of the bangle are black, but the broad rim is coloured alternately pale green, red and yellow, and on its under surface black, yellow, black and yellow.

Ir. K. 55.—A spindle-shaped object made of bone, 3″·10 in length and 0″·30 in its greatest thickness. Both ends are pointed, but one has been carefully finished and smoothed off, while the other has not, a fact that does not support Mr. Carlleyle's supposition that it is a "*tree nail*" for joining planks.[1] It is more probably a borer or arrow head.

Ir. K. 56.—Another, but apparently made of calc-tufa and similarly finished with the last. Length 2″·70, greatest thickness 0″·40.

Ir. K. 57.—A flat pointed, smooth piece of bone, 1″·70 long, 0″·75 in its greatest breadth, and 0″·15 thick.[2] On one face near the tip there are four parellel cross lines, and behind them two longitudinal lines of circles, each circle 0″·12 in diameter with a central cup-shaped depression in each, 0″·05 in diameter. There are five such circles in one line and three in the other. This is only a fragment of some instrument; the rings with the cup-shaped depressions recall the allied figures on barrow-stones in India and Scotland.

Ir. K. 58.—A bone disc[2] 0″·70 × 0″·65 × 0″·20, with five circles, and with an inner circle and a dot.

Ir. K. 59.—Thirteen shell beads of various forms, some round, others elongated, and a few flat.

Ir. K. 60.—One lac bead 0″·54, long.

Ir. K. 61.—Ten fragments of shell bracelets.

[1] Arch. Surv. Rep., Vol. XII, p. 47. [2] *Op. cit.*, p. 46.

Ir. K. 62.—Another similar fragment from the skeleton mound.

Ir. K. 63.—Two other fragments of shell bracelets.

Ir. K. 64.—A nearly square piece of shell, 0″·89 × 0″·15 in thickness, with two small copper rivets, and inscribed with some characters on the inner concave face.[1]

Ir. K. 65.—A long-handled copper ladle,[2] the spoon portion imperfect; length of handle 6″·50, longitudinal diameter of spoon portion 1″·50.

Ir. K. 66.—A copper human figure[3] less the arms and head, height 2″·60.

Ir. K. 67.—A brass ornament, described by Mr. Carlleyle as "a brazen key, with a handsome ornamental handle, shaped exactly like a lyre."[4]

Ir. K. 68 (*a*) (*b.*)—Two copper rods, one round hooked at the end, the other flattened: (*a*) 2″·50 long and 0″·10 in thickness: (*b*) 1″·65 long and 0″·10 thick.

Ir. K. 69 (*a*) (*c.*)—Three other copper pieces; (*a*) with a round head and measuring 0″·95 long, and 0″·10 thick; (*b*) a part of a *surma* rod, 1″·63 long, and (*c*) a miniature chisel, 1″·35 long, 0″·10 broad, and 0″·02 thick.

Ir. K. 70.—Another fragment of a *surma* rod, 1″·75 long.

Ir. K. 71.—A Hindu ascetic's brass finger-ring; external diameter 1″·65. The ornamentation consists of raised lines. It is called *mundra* in Hindustani.

Ir. K. 72.—Another ascetic's ring, much smaller; external diameter 0″·85.

Ir. K. 73.—Three brass fragments of toe-rings dome-shaped and bossed.

[1] *Op. cit.*, Vol. XII, p. 51, foot-note.
[2] *Op. cit.*, p. 46.
[3] *Op. cit.*, Vol. XII, page 46.
[4] *Op. cit.*, page 46.

Ir. K. 74.—A nearly perfect finger-ring and five fragments.

Ir. K. 75 (*a*)-(*b.*)—The upper portion of two brass toe-rings; (*a*) 1″·80 long, and 0″·72 broad; (*b*) 1″·68 long and 0″·60 at the middle. These toe-rings exactly resemble those of the present day.

Ir. K. 76.—A concave disc with serrated border, probably portion of an ear ornament; diameter 0″·90.

Ir. K. 77.—A brass bracelet or ring gradually dilating to its ends which are close together. In its form it approaches some of the ancient torques and bracelets found in Britain. Greatest diameter 3″, lesser diameter across opposed ends 2″·50, thickness of ring 0″·45 × 0″·30. Diameter of dilated ends 0″·70 × 0″·60.

Ir. K. 78 (*a*)-(*c*).—Two fragments of a brass bangle, with a beaded ornament like many bangles of the present day.

Ir. K. 79.—A fragment of another brass bangle. The ornamentations consist of oval cup-shaped depressions placed side by side and separated transversely by intervening ridges.

Ir. K. 80.—A portion of a plain brass bangle.

Ir. K. 81.—Three small copper fragments of personal ornaments.

Ir. K. 82.—A small lead drop, and three small copper fragments of personal ornaments.

Ir. K. 83.—A small horse-shoe shaped piece of lead, length 0″.50, thickness 0″·17.

Ir. K. 84.—A piece of a small brass ring.

Ir. K. 85 (*a.*)-(*c*).—An iron fragment and two copper fragments, one of the latter with a flat semi-circular dilatation, 0″·75 in diameter.

Ir. K. 86.—A small brass object ornamented similarly to the last, 85, *c*, but smaller and longer; and an imperfect brass disc 0″·70 in diameter.

Ir. K. 87 a—c.—A small pendant, shaped like a clay lamp, and two brass fragments of ornaments, one perforated.

Ir. K. 88 a—d.—Two fragments of buttons, one copper, the other brass; a copper compressed cone 0″·45 high, and a small copper ornament.

Ir. K. 89.—A brass buckle, very recent. Length 1″·65, breadth 0″.87.

Ir. K. 90.—Portion of a small copper cylinder for containing a charm, either worn round the neck or on the arm.

Ir. K. 91.—A brass bead 0″·30, and two others smaller.

Ir. K. 92.—A disc 1″·35 in diameter having a raised centre, with a conventional floral device and a beaded margin, the margin, however, is imperfect.

Ir. K. 93.—Some fragments of a small copper vessel.

Ir. K. 94.—Two small pieces of copper sheeting.

Ir. K. 95.—An iron disc, perforated in the centre and concave, probably the ornament of the handle of a sword.

Ir. K. 96.—An iron ring with a knob on one side and a projecting rod on the other, with its free end split.

Ir. K. 97.—Two copper fragments, one probably a portion of a lock.

Ir. K. 98.—A piece of iron, probably the handle of a knife.

Ir. K. 99.—Two small iron fragments.

Ir. K. 100.—A piece of iron with two lateral projections on each side.

Ir. K. 101.—Four iron fragments of an implement of some kind, curved and rounded.

Ir. K. 102.—Some copper and iron fragments.

Ir. K. 103.—Some fragments, probably of a bracelet made of layers or ribbons of lead pressed together. The lead has been converted into carbonate and red oxide, and has been tested by Mr. F. R. Mallet of the Geological Survey.

Bulandshahr.

In Cabinet No. 3.

This district of the North-West Provinces lies between the Jumna and Ganges, and is bounded on the north by the Mīrath district, and on the south by the Alīgarh district. According to the local traditions of the inhabitants, it formed part of the Great Pandava kingdom of Hastinapura.

The capital of the district is also known as Bulandshahr, but its ancient Hindu name is Baran. It is situated on the west bank of the Kāli Nadi, a tributary of the Jumna, and consists of an upper and lower town. The latter was founded in 1824, but the former occupies a very ancient site that has yielded coins of Alexander the Great and the Indo-Bactrian kings of Upper India, bearing Greek and Pali inscriptions. Baran would seem to be a corruption of the Sanskrit *barana*, a hill fort or enclosure,[1] and, according to the legends of the natives, it derived its name from a Raja Ahibaran, whose name Mr. Growse supposes means 'snake fort' or 'Nāga fort,' in the same way that Ahi-chhatra means snake canopy.

Outside the town of Bulandshahr, there is a plateau of high ground known as Moti Bazar, and Mr. Growse, in the course of having it levelled, in 1881, for a public garden to be called the Moti Bagh, laid bare great masses of brickwork walls and pavement, and numerous objects which he at first described[2] as vases, but afterwards identified, in all probability correctly, as finials or pinnacles of miniature Buddhist stūpas.[3] He also discovered a Buddhist baked clay seal which he supposes to be as old as the 5th or 6th century A.D., and a

[1] Growse, Journ As. Soc. Beng., Vol. XLVIII, Pt. 1, p. 271. Pls. VIII to X.
[2] Proc. As. Soc. Beng., 1881, p. 113.
[3] *Op. cit.*, p. 120.

Buddhist sculpture with an inscription in characters of the 8th century A.D.

On the opposite side of the Kāli Nadi, and 900 yards from the town, is the site of the tomb of Khwāja Lāl Ali who is revered as a martyr and popularly known as Lāl Barani, and from it Mr. Growse obtained two much effaced and imperfect inscriptions, one of which dates from A.D. 1224.[1]

Gold, silver and copper coins have been obtained by the Archæological Survey, and of these one gold coin, ten silver, and forty-four copper coins have been received by this Museum from the Archæological Survey of India.

Br. 1.—A well-baked brick, measuring 19″ × 11″ × 3″·25. Mr. Growse remarks in describing this brick, "most of them are marked on one side with two lines drawn by the workman's fingers in the damp clay, and they are, I should say, of great antiquity."

From excavations in the Moti Bazar, now Moti Bagh, Bulandshahr.

Presented to the Asiatic Society of Bengal, 1st June 1881, by F. S. Growse, Esq., C.I.E.

Br. 2. a.-f.—Six finials or pinnacles of miniature stūpas made of a hard-burned clay, three of black, one of grey, and two of reddish clay. The largest (*a*) is of black clay, 9″·30 in height × 5″·25 in diameter. It resembles the cone of a coniferous tree[2] in its oval form, and in the scaly-like brackets covering

[1] Journ. As. Soc. Beng, Vol. XLVIII, pt. 1, p. 273.

[2] I met with the accompanying interesting note, bearing on the sacred character of the fir-cone, in "Nasmyth's Autobiography," recently published, and I cannot refrain from introducing it here, as it seems probable, in view of the facts mentioned by Nasmyth, that these coniferous finials were borrowed from the Greeks.

"In connection with the worship of the Sun and other heavenly bodies as practised in ancient times by Eastern nations, it may be mentioned that their want of knowledge of the vast distances that separate them from the earth

it, and there is a short round stem, as in all, perforated below, the cone itself being hollow as is the case in all other finials; (*b*) is also black and cone-shaped, and with the characteristic markings, but they are restricted to areas around the base and middle, and do not extend to the apex, from which four narrow raised bands radiate downwards, and between each of them there is a band of arrow-like lines in concentric series, a similar band being prolonged downwards from the end of each raised band; (*c*) is also black, and its ornaments consist of parallel raised lines running towards the apex with an intervening line of lozenge-shaped figures produced by zigzag lines

led them to the belief that these bodies were so near as to exert a direct influence upon man and his affairs. Hence the origin of Astrology, with all its accompanying mystifications; this was practised under the impression that the Sun, Moon, and Planets, were near to the earth. The summits of mountains and 'High Places' became 'Sacred,' and were for this reason resorted to for the performance of the most important religious ceremonies.

"As the 'High Places' could not be transported to the Temples, the cone-bearing trees, which were naturally associated with these elevated places, in a manner partook of their sacred character, and the fruit of the trees became in like manner sacred. Hence the fir-cone became a portable emblem of their sacredness; and accordingly, in the Assyrian worship, so clearly represented to us in the Assyrian Sculptures in our Museums, we find the fir-cone being presented by the priests towards the head of their Kings as a function of beatification. So sacred was the fir-cone, as the fruit of the sacred tree, that the priest who presents it has a reticule-shaped bag, in which, no doubt, the sacred emblem was reverently deposited when not in use for the performance of these high religious ceremonies.

"The same emblem 'survived' in the Greek worship. I annex a tracing from a wood-engraving in *Fellow's Researches in Asia Minor*, 1852 (p. 175), showing the fir-cone as the finial to the staff of office of the Wine-god Bacchus. To this day it is employed to stir the juice of the grape previous to fermentation, and so sanctifying it by contact with the fruit of the Sacred Tree. This is still practised by the Greeks in Asia Minor and in Greece, though introduced in times of remote antiquity. The fir-cone communicates to most of the Greek wines that peculiar turpentine or resinous flavour which is found in them. Although the sanctification motive has departed, the resinous flavour is all that survives of a once most sacred ceremony, as having so close a relation to the worship of the Sun and the heavenly bodies."—*Op. cit.*, pp. 442—3.

crossing each other; this one, and also (*b*) have been distended in shape in the soft state by pressure, so that (*c*) especially is out of all form; (*d*.) to (*f*) are conical, and pointed, with encircling plain and crenated bands and areas, and oblique lines and more complicated ornaments.

A small finial, resembling the foregoing, had been presented by the Archæological Survey of India, from Mānikiala.

From the Moti Bazar, now Moti Bagh, Bulandshahr.

Presented by F. S. Growse, Esq., C.I.E., to the Asiatic Society of Bengal, 1st June 1881.

Nāgar.

The recent town of Nāgar, and the heap of mounds that occur near it and mark, according to Mr. Carlleyle,[1] the site of an ancient city that was really "destroyed by some sudden catastrophe," is situated in Eastern Rajputana, and about seventy-two miles south and slightly east of Jaipur. It lies on the eastern side of the Karkota range of hills, and the site of the ancient city occupies "a conspicuous elevated tract of ground, comprising an area of nearly four square miles, composed of extensive lofty mounds or *tilas* forming long ridges, which are strewn with fragments of ancient bricks of large size, and covered with trees and jungle, rising out of a flat, almost treeless plain, and situated about four or five miles to the east of the nearest part of the Karkota range."

Local tradition makes the founder of Nāgar a contemporary of Krishna, and Mr. Carlleyle does not consider it preposterous to claim an antiquity for it of one thousand three hundred and fifty years before the Christian era, and he observes, "surely that which is allowed for Kanauj may also be allowed for Nāgar!" Mr. Carlleyle also remarks that the "demoniacal

[1] Arch. Surv. Rep., Vol. VI, pp. 162—195, Pls. XXII and XXIII.

friends or relatives or congeners of the demon Kâl" the demon-enemy of Krishna, who was destroyed by Machhakanda, the Raja of Nāgar, had had their revenge on the Raja at some time, for the tradition asserts "that the city of Nāgar, with all its inhabitants, was destroyed by a terrific shower of ashes produced by some demoniacal agency." Mr. Carlleyle also observes, "I believe, therefore, that the city of Nāgar may have been destroyed by some volcanic convulsion, such as an earthquake, accompanied by thunder and lightning, and a tremendous hurricane of wind, bringing either thick clouds of dust, or perhaps volcanic ash along with it."

The evidence, however, which Mr. Carlleyle has as yet adduced for the foregoing hypothetical catastrophe, is so unsatisfactory, that it need not be considered here. The site of the city has yielded an immense number of coins, in the course of Mr. Carlleyle's researches, indeed nearly six thousand, of which "about two thousand two hundred and ninety-six were worth keeping."

The characters on the latter coins were very ancient, and belonged to no less than forty different kings, and General Cunningham says that some of them had inscriptions in Asoka characters which he reads thus:—

Majhimikáya-Sibi-janapadasa.

"(Coin) of the Majhimikâyas of the country of Ṣibi."

The majority of these coins, and of which six hundred and ninety-three were presented to this Museum, bear on them Buddhist symbols representing the Bodhi-tree and Chakra.

The objects that follow illustrate the general character of the "finds" obtained at Nāgar.

They were all presented by the Archæological Survey of India, 11th August 1882.

Nr. 1.—A baked clay disc, 1″·75 diameter, and 0″·50 in thickness.

Nr. 2.—A baked clay disc, with a hole in its centre and resembling the wheel of a toy cart. Broken at the edge: diameter 1″·85.

Nr. 3.—A small baked red clay disc, slightly convex on one side and concave on the other: diameter 1″·26, thickness 0″·30.

Nr. 4.—A hollow cone of baked clay, with a rim round its base: height 1″·30, diameter at base 1″·30, probably the pinnacle of a miniature pagoda.

Nr. 5.—Part of the handle of a clay vessel, with a somewhat rude scroll-device. Length 2″·10, thickness 0″·80.

Nr. 6 (a—d).—Four small fragments of glazed pottery, turquoise-green, pale-green, blue and olive.

Nr. 7—15.—Nine spindle whorls of two kinds: *a*, *b*, conical: *c-h* not so highly conical, and *i* seemingly a fragment ground down at the apex. They are all made apparently of clay.

Nr. 16.—A fragment of plaster and terracotta, 1″·10 × 0″·80 × 0″·50.

Nr. 17.—A clay bead, with broadly ribbed sides: diameter, 0″·65.

Nr. 18. (a-b).—Two pebbles, one oval and compressed, measuring 1″·73 × 1″·50 × 0″·70, and the other nearly round and measuring 1′ × 0″·52. They are probably sling stones.

Nr. 19. (a-h).—Two perfect and five imperfect stone marbles, used by Indian children of the present day as toys: the largest 0″·72 in diameter.

Nr. 20.—A piece of gneiss, measuring 2″·30 × 1″·65 × 0″·80. The stone was forwarded to the Museum by the Archæological Survey of India with reference to the destruction of Nāgar by volcanic ash. I have shown the stone to Mr. Medlicott, the Director of the Geological Survey of India, who informs me that it is ordinary gneiss, and that there is nothing remarkable about it.

Nr. 21.—Six agate beads, round and cylindrical, and transversely spindle-shaped, the largest 1″·60 long, and 0″·53 in diameter.

Nr. 22.—Twenty agate, yellow carnelian, and other white stone beads, and eight fragments.

Nr. 23.—One hundred and twenty-three carnelian beads, wholly and partially made, and broken. The condition of these beads would indicate that they had marked the site of a lapidary's workshop.

Nr. 24.—Three fragmentary beads of carnelian, inlaid with white enamel.

Nr. 25.—Thirteen onyx beads ; spherical, oval, elongated and round.

Nr. 26.—Forty rock-crystal beads of different forms, wholly and partially made, and broken.

Nr. 27.—A broken amethyst bead, 0″·45 in diameter.

Nr. 28.—Fifteen garnet beads, some of them broken.

Nr. 29.—Five green stone beads, one long and four round.

Nr. 30.—A flat, somewhat vase-shaped purple stone bead 0″·45 × 0″·40 × 0″·12.

Nr. 31.—A small pale-green stone bead, short, laterally compressed and broad: it measures 0″·17 × 0″·16 × 0″·40.

Nr. 32.—Two polyhedral beads, green agate and bloodstone: one 0″·45 in diameter and 0″·39 long, and the other 0″·40 in diameter and 0″·30 in length.

Nr. 33.—A blue stone bead of lapis lazuli (?) : 0″·30 × 0″·16.

Nr. 34.—One-half, or nearly so, of an elongated spindle-shaped bead : 0″·56 × 0″·40.

Nr. 35.—Twelve fragments of black and blue glass bracelets.

Nr. 35.—Ninety-six glass beads, and some fragments, chiefly dark-blue, but there are some pale-blue and a few green beads. Nearly all are round. One bead differs from all the rest, being apparently painted in blue, red, black and white

lines, the majority of the lines being black and longitudinal. I have never observed another example of a bead of this kind.

Nr. 37.—Two flattened glass beads, one dark bluish-green and the other nearly colourless, without a tint of green.

Nr. 38.—Twenty-three fragments of what may be melted glass, or natural obsidian. These specimens were sent along with the other objects from Nāgar in illustration of Mr. Carlleyle's supposition that he has in Nāgar discovered another Pompeii destroyed by volcanic ash, but Mr. Carlleyle's first idea seems to be the more acceptable of the two, *viz.*, that on the spot iron and copper had been smelted, and *kanch* made there in ancient times.[1] Associated with this obsidian, real or artificial, are some fragments of bracelets, *Nr. 35*, apparently made of the same black glass.

Nr. 39.—A bit of tourmaline, 1″·20 × 0″·60, nearly round. This may be a portion of the "hard, glassy black stone" picked up by Mr. Carlleyle at Nāgar, and "which was very like jet." I am indebted to Mr. F. R. Mallet of the Geological Survey for the identification of this mineral, and for verifying his diagnosis by testing it.

Nr. 40.—A fragment of a yellowish steatite vessel.

Nr. 41.—A fragment of the rim of a steatite vessel.

Nr. 42.—Another fragment of a steatite vessel.

Nr. 43.—A narrow elongated fragment of black stone, with some rudely graved ornamental lines on one surface. Length 1″·60: breadth 0″·52: thickness of ? 0″·25.

Nr. 44.—Thirty-two small shell beads, of various forms.

Nr. 45.—Thirteen ivory and bone beads, disc-like, oval and round.

Nr. 46.—A small oblong plate of shell, 0″·60 × 0″·52 × 0″·09, with two figures of fish engraved on it, with a small hole in each of the four corners.

[1] *Op. cit.*, Vol. VI, p. 170.

appropriately refer to a place where Buddhist pillars had been erected."

Mr. Carlleyle says that "there cannot be the slightest doubt that Nâgari is one of the oldest places in India; and, as I obtained a great number of the most ancient Hindu punch-marked coins there, which were found on the spot, and as General Cunningham allows that some of the coins of this class are certainly as old as five or six hundred years B. C. and may be as old as one thousand years B. C., the latter date brings us very nearly up to the supposed period of the reign of Haris Chandra, which makes it quite within the range of possibility that he may have been the actual founder of Nâgari," which local tradition says he was.

Mr. Carlleyle states that he "discovered the ancient city of Nâgari by a mere fortunate accident," and that he believes he has thus "discovered the ancient city which Tod appears to have searched for in vain." The site, however, he states, is entirely stripped of any remains of temples or sculptures, with the exception of a mound and a single sculptured stone, and explains the absence of the remains of ruins by supposing that they have all been taken off to Chitor.[1]

At this place Mr. Carlleyle obtained upwards of five thousand copper coins, nearly all of which, according to General Cunningham, bear the name *Mâlavân* which refers to the Mâlavâns of the Hindu Purâns.[2] One hundred and twenty of these copper coins have been received by this Museum, along with two silver coins from the same locality.

The following objects were presented by the Archæological Survey of India, August 1882.

T. N. 1.—A baked clay fragment, probably portion of a vessel of some kind; the stand or basement, and expanded

[1] *Op. cit.*, p. 209. [2] *Op. cit.*, p. IV.

platter-like upper portion being lost. The lower part is fluted, and above this there is a projecting band, ornamented with rude lines impressed obliquely in the soft clay, the part above this consisting of vertical ridges. The work is exceedingly rude. The fragment still retains the red colour with which it was smeared.

T. N. 2.—A rude red baked clay lamp with an erect rim, and concave surface external to it. Diameter 3″·10. Height to circumference 0″·95. Height to rim 1″·53. Internal diameter of mouth 1″.

T. N. 3.—A small red baked clay vessel, nearly round, 1″·57 high, 2″ in diameter, and the mouth with a breadth of 0″·83. There is a short upwardly turned handle, perforated at its base by a round hole, and, opposite to the handle, there appear to have been two spouts, side by side, but separated from one another.

T. N. 4.—Two clay spindle wheels, one 1″·40 and the other 1″ in diameter.

T. N. 5.—Two baked clay net, or line-sinkers.

T. N. 6.—A small copper button with a short stem, probably a nail.

Harapā.

The ruins of Harapā, on the left bank of the Ravi, about half-way between Lahor and Multan have been described in recent times by Mason,[1] Burnes,[2] and Cunningham,[3] and the last identifies them with the ancient city of Po-fa-to or Po-fa-to-lo which was visited and described by Hwen Thsang,[4]

[1] Journeys in Beluchistan, Vol. I, p. 453. Journ. As. Soc, Vol. VI, Pt. 1, p. 59.

[2] Travels in Bokhara, Vol. III, p. 137.

Anct. Geo., p. 210. Arch. Surv. Rep., Vol. V, p. 105, Pls. XXII and XXIII.

[4] S. Julien's, Vie de H. T. p. 106, p. 210: Mém de H. T., t. II, p. 174, p. 410.

but he had previously[1] advocated the claims of Sharkot[2] to be regarded as such. According to the traditions of the people, the city is said to have been destroyed about one thousand two hundred, or one thousand three hundred years ago, either by fire, earthquake or the sword, by reason of the debauchery of the Raja Harapāla, from whom it takes its name, and who claimed the sovereign's right at every marriage until he at last committed incest.

General Cunningham believes that it was possibly destroyed on the invasion of the Punjab, in A.D. 713, by the Arabs under Muhammad-bin-Kasim.

During Hwen Thsang's time, the city seems to have been a place of considerable importance, as it had a dense population, and supported no less than twelve monasteries and one thousand monks, besides twenty Brahmanical temples. Very little, however, now remains of the monasteries, temples, and stūpas of which there were four, as the mounds which marked the sites of these edifices were levelled to the ground for ballast to construct the railway from Lahor to Multan!

General Cunningham made a number of excavations, but under the last-mentioned circumstances his labours were very meagrely rewarded. He discovered some implements and pottery which he has figured,[3] but only one of these specimens (fig. 13,) has been presented to this Museum. Where the others are deposited is not stated.

Ha. 1.—A spoon-like object of baked red clay, the receptacle measuring 3″·10 × 2″·75 × 1″·50, and the stem or handle, which appears to be perforated, about 1″·50 in length.

Presented by the Archæological Survey of India, 12th August 1882.

[1] Anct. Geo. of India, p. 203.
[2] Conf. Arch. Surv. Rep., Vol. V, p. 97.
[3] *Op. cit.*, Vol. V, Pl. XXXIII.

Akra.

This place is situated in the Bannu valley which lies nearly due west from Kalabagh on the right bank of the Indus. The valley itself is girt in by mountains, but it is open and comparatively level. At Akra, and other places in the valley, mounds of various sizes exist; where, amid fragments of burnt brick and tiles, broken images and Hindu ornaments, coins occur, with Greek or *pseudo*-Greek inscriptions.[1]

Aa. 1.—A flat piece of green steatite, 4″·45 × 3″·45 × 0″·30, with an oval depression in the middle, measuring 2″·50 × 2″, and with a horse, ox, elephant, and another animal, broken off in its upper half, represented in relief around it, one opposite to each corner, the surfaces between them being ornamented with lines crossing each other obliquely.

Presented by the Archæological Survey of India along with the next specimen, on 12th August 1882.

Aa. 2.—The upper half, 2″·75 × 2″, of a small figure in relief with a glory behind the head, and probably intended for Padmapāṇi, as there is a lotus stem in the left hand.

Mānikyalā.

This village, with its group of ruins, first described by Elphinstone,[2] is situated about midway between Hassan Abdūl and Jhilam in the Rāwal Pindi District of the Punjab. The ruins are principally of religious edifices, and consist of the remains of about fifteen stūpas, fifteen monasteries, and many massive stone walls. Among the former there is one much larger than all the others, and it, along with most of the

[1] Imp. Gazetteer of India, Vol. I, p. 394.

[2] Elphinstone's Account of the Kingdom of Cabul, p. 79, Pl.

rest, was opened, about 53 years ago, by General Ventura [1] and M. Court.[2] This stūpa, Mr. Fergusson [3] observes, "is perhaps the most remarkable of its class in India, though inferior in size to several in Ceylon." It "was opened in 1830 by General Ventura, and three separate deposits of relics were found at the depths of about 25, 45, and 65 feet respectively, each apparently increasing in value with its depth from the top." The coins that were found in this stūpa belonged to two distinct and widely distant periods, some being referable to the beginning of the Christian era, while one coin was as recent as 720 A.D. General Cunningham [4] was therefore disposed, in 1871, to believe that the older coins indicated the existence of stūpas dating from the beginning of the Christian era, and the recent coin that this stūpa having fallen to ruin had been rebuilt in the 7th century which is the age of the stūpa according also to Fergusson.[5] General Cunningham has recently,[6] however, expressed the following opinion regarding the age of this stūpa. He says—"To the north of the 'Body Gift' Stūpa No. 2, opened by General Court, Hwen Thsang [7] places a great stūpa, 200 feet in height, which was built by Asoka. It was ornamented with admirable sculptures and was surrounded by "hundreds of small stūpas and stone chapels." I could find no trace whatever of such buildings to the north;

[1] As. Res., 1832, Vol. XVII, p. 601: Conf. Burnes, Journ. As. Soc. Beng., Vol. II, p. 308: Prinsep, Journ. As. Soc. Beng., Vol. III, 1834, p. 313. Pls. XXI and XXII: *Ibid*, p. 436, Pl. XXV. Conf. p. 567, *et seq.* 573; also Prinsep's Works, Vol. I, p. 93.

[2] Journ. As. Soc. Beng., Vol. III, p. 536. Conf. Journ. As. Soc. Beng., Vol. V, 1836, p. 468: Abbott, Journ. As. Soc. Beng., Vol. XVIII, Pt. 1, p. 132, *et* Vol. XXII, p. 570: Masson, Journ. As. Soc. Beng., Vol. V, p. 540.

[3] History of Architecture, Vol. II, p. 467.

[4] Arch. Surv. Rep., Vol. II, 1871, p. 159.

[5] Fergusson, *op. cit.*, Vol. II, p. 469; Cunningham, *op. cit.*, Vol. V, p. 75.

[6] Arch. Surv. Rep., Vol. XIV, p. 1.

[7] St. Julien, Mém. de H. J. F. I., p. 164.

and therefore I think it almost certain that the bearing should be "south," which would identify Asoka's stūpa with the great Mānikyāla tope opened by Ventura."

The "Body Gift" stūpa mentioned in this quotation has been identified by General Cunningham[1] as marking the spot on which Buddha Gotama made an offering of himself to appease the hunger of seven tiger cubs. A Hinduised version of this story, *viz.*, the legend of Rasāla, is current in the district between the Jhilam and Indus. Local tradition connects the building of the great stūpa with the name of a Raja, Mān, or Mānik, whose city, Mānikpur, stood upon a site inhabited by seven Rakshasas or demons, who daily devoured, by lots, one of the inhabitants of the city. The enemy of these demons was Rasāla, the son of Salivāhanā, Raja of Sialkot, who one day took the place of the victim, encountered the demons, and slew all of them, save one, who still lives in the cavern of Gandghar.

In this, the 'Body Gift' stūpa, M. Court opened, in 1834, a square chamber, ten feet above the ground level. It contained a gold cylinder enclosed in one of silver, and the latter in a copper one,[2] all being contained in a stone niche which was covered by a large inscribed slab;[3] and General Cunningham states that the inscription twice makes mention of the sacrifice of Buddha's body. In the inner cylinder were found four gold coins, ten precious stones, and four pearls. In the tope itself, and in the other cylinders, there were Roman silver consular coins of Mark Antony and Augustus Cæsar, and

[1] Arch. Surv. Rept., Vol II, p. 153: Conf. Abbott, Journ. As. Soc. Beng., Vol. XXII, p. 570, and Vol. XXIII, p. 159.

[2] Conf. Dowson, Journ. Royal As. Soc., Vol. XX, p. 244: Journ. As. Soc. Beng., Vol. XXX, p. 699.

[3] There are two clay impressions of this inscription in this Museum, but they are too imperfect to be of any use to Philologists. For Prof. Dowson's translation of the inscription, see Journ. Roy. As. Soc., Vol. XX, p. 244.

some Indo-Scythian coins as old as the first century. General Cunningham [1] has opened another stūpa, and over the relic chamber he found a "copper coin of the Satrap *Zeionises* or *Jihonia*, the son of the Satrap *Manigal*," within a red earthenware pot, and, in the relic chamber, a small model stūpa of blue clay slate, 8″·50 in length and 4″·50 in diameter. In the central cavity of this model stūpa "there was a small crystal box, with a long pointed stopper which together had the appearance of a pear set up on its end. This crystal box contained the relic, which was a very small piece of bone wrapped in gold leaf, along with a small silver coin, a copper ring and four small beads of pearls, turquoise, garnet and quartz." These specimens have been figured by General Cunningham in the Government Report, Vol. II, Pl. LXV, but where they are deposited is not stated. The date of this stūpa has been fixed about the first century of the Christian era.

General Cunningham again visited Mānikyāla in 1878-79 [2] and explored the ruins of some other stūpas and wihāras, and a list of his discoveries are to be found in his official report, but it is not there recorded where the objects have been placed that illustrate that Report.

Excavations have recently been made at Mānikyāla by Mr. Alexander Grant, and the results have been described by Mr. W. Sandford.[3]

The following objects were presented by the Archæological Survey of India, August 1882.

Ma. 1.—A relic casket of steatite, 2″·12 in height, with a diameter at its base of 1″·62. The dome-shaped, partially hollowed lid is 1″·30 in height, and its internal

[1] *Op. cit.*, Vol. II, p. 167, *et. seq.*, Pl. LXV.

[2] Arch. Surv. Rep., Vol. XIV, p. 1, Pl. IV.

[3] Ind. Ant., Vol. IX, p. 153, Pl 8.

diameter 1″·45, the chamber of the base having an internal diameter of 0″·86. The lid carries the conventional representations of an umbrella and a pinnacle. This casket is fig. 12 of General Cunningham's Plate IV, in which the mouldings of the lower portion of the pinnacle have been incorrectly drawn by the artist. This casket appears to have been obtained from a dealer. None of the other objects, beyond fig. 13, figured on Pl. IV, have been received by this Museum.

Ma. 2.—A clay pinnacle or finial of a miniature pagoda, or it may be a conventional representation of a chaitya, as it is almost identical in form with the small clay objects that are at the present day placed as offerings in a cave near Darjeeling by the Buddhists of that district. It is a miniature of the finials from Bulandshahr. Height 2″·78, greatest diameter 2″·20. Around the contracted base there is an ornament consisting of a circle containing a central dot, and there is a rude indistinct ornament round the lower part of the dome-shaped portion.

Ma. 3.—A miniature vessel made of steatite, measuring 1″ high, 2″ in diameter, and with the mouth having an opening of 1″·15. No history accompanied this specimen.

Ma. 4.—The lower half of a relic casket. It agrees in its general form and measurements with General Cunningham's figure 13, Plate IV, and in all its details, with the exception that the first moulding on the basal plinth is concave and not convex as represented in the drawing. The object however was received by this Museum with "Taxila" written on it below, but it is described and figured under Mānikyāla, and General Cunningham remarks that it is "the lower half of a relic casket, of which the upper half must have been a dome-like hemisphere of a stūpa. It must have been, in

fact, a copy in miniature of the great Mānikyāla Stūpa."[1] Height 0″·95: diameter at base 2″·54.

Presented by the Archæological Survey of India, 11th August 1882.

Takshāsila.

The site of Takshāsila, the Taxila[2] of Greek geographers, and which was probably a strong military position while Mānikyāla was only a place of stūpas, monasteries and temples, has been identified by General Cunningham[3] with the ruins at Dera Shahan or Shah-dheri, to the north of the Mārgala pass in the Rāwal Pindi district of the Punjāb. It was near this place that Alexander crossed the Indus[4] from Bactria, in 327 B.C., and in the neighbourhood of the city of Taxila that he rested his army for three days, and was royally entertained by Mophis or Taxiles, the king and ruler of the Takkas, a supposed Turanian race who gave their name to the city, and who then held the greater part of the Sind Sagar Doab, the belt of land between the Indus and Jhilam. Arrian has described it as a rich and populous city, the largest between the Indus and Jhilam or Hydaspes, and it has also been mentioned by Strabo and Pliny as a large city situated in a well-peopled and fertile country.

This city, after it had been incorporated in the great

[1] *Op. cit.* p. 7.

[2] Conf. Wilford, As. Res., Vol. VII, p. 42: Court, Journ. As. Soc. Beng., Vol. V. p. 468, Pls. XVII to XX: Cunningham, Journ. As. Soc. Beng., Vol. XXXII, p. 130: Mitra, Journ. As. Soc. Beng., Vol. XXXI, p. 175, Vol. XXXII, p. 151: Delmerick, Journ. As. Soc. Beng., Vol. XXXIX, pt. 1, p. 89: Abbott, Journ. As. Soc. Beng., Vol. XVII, pt. II, p. 626; Vol. XXI, p. 217.

Journ. As. Soc. Beng., 1870, Vol. XXXIX, p. 93. Ant. Geo. of India, p. 104: Arch. Surv. Rep., Vol. II, p. 111, Pls. LVIII and LXIX; Vol. V, p. 66, Pls. XVII to XX.; Vol. XIV, p. 8, Pls. VIII to X.

[4] Conf. Court, Journ. As. Soc. Beng., Vol. V., p. 387.

Magadha empire, first created in 303 B.C. by the low-caste adventurer Chandragupta, and inherited more or less intact by his son Bindusāra, rebelled against the latter about 50 years after the Macedonian invasion of the Punjāb. Bindusāra had to send to Taxila both of his sons before the city could be again reduced to subjection. The youngest of these, and the one who successfully won over the inhabitants after his elder brother Susima had signally failed to besiege the city, was Asoka, who afterwards played such an important part in the history of India, and in the rise and propagation of Buddhism,—a faith to which he was miraculously converted in the tenth year of his reign as emperor of the great kingdom of Magadha, a man whose name "is reverenced from the Volga to Japan, from Ceylon and Siam to the borders of Mongolia and Siberia."[1]

During the reign of Asoka, the religion of the Punjāb, as of the greater part of India, was Buddhism, apparently almost in its purity, and it still seems to have been the religion of the Punjāb in Hwen Thsang's days, in the seventh century, and indeed until the Muhammadan conquest.

The city of Takshāsila was visited both by Fah Hian,[2] and by Hwen Thsang,[3] and it seems to have been a place of considerable sanctity, and a great place of pilgrimage among Bhuddists.

The ruins found about Dera Shahan cover an area of nearly six square miles, and consist of fortresses and their enclosing walls, Bhuddist stūpas, monasteries and chapels, and Greek Ionic temples, forming a group of ruins second to none in the Punjāb in the interest that attaches to them. One stūpa

[1] Buddhism, Rhys Davids, p. 221.

[2] Beal's Travels of F. H. and S. Y., p. 32.

[3] S. Julien's Vie de H. T., p. 89. Mém. de H. T., t. I., p. 151; t. II, p. 214.

was larger than the others, and it was one of the four famous stūpas of North-Western India that probably all owed their origin to the zeal of Asoka.

General Cunningham has described the various discoveries that have been made at Takshāsila, and, in his last Report,[1] he has figured objects in bronze and terracotta that have recently been found, and a series of interesting coins, but none of these valuable specimens have been deposited in this Museum. Among the coins there are many that are struck on one face only, which General Cunningham holds seems to establish that "the Hindus were in actual possession of a real coinage at the time of Alexander's expedition," and that the square pieces of the Indo-Grecian kings Pantaleon and Agathokles were copied from the Hindu coins, both as to shape and standard. In support of this opinion, that the Hindus had a coinage of their own in Alexander's time, General Cunningham quotes Quintus Curtius,[2] who says that when Alexander reached Taxila, the Raja, named Mophis, and whom Alexander had compelled to take the name of *Taxiles*, "presented golden coins to Alexander and his friends in addition to eighty talents of coined silver."

Ta. 1.—Cast of a steatite vase in the Lahore Museum, supposed by General Cunningham to be the vase that was dug out many years ago by the villagers[3] from the tope No. 13. The vase measures 4″·70 in height, with a maximum diameter of 4″. The external diameter of the mouth is 2″·30, and it is raised on a short neck 0″·50 high, and closed with a lid surmounted by two ornaments resembling the umbrella and finial of the Manikyāla casket. The rest of the vase is nearly round. There is an inscription around the upper part of the

[1] Vol. XIV, p. 14, Pls. VIII to X.

[2] Vita Alexandri, t. VIII, pp. 14–81.

[3] Cunningham, Arch. Surv. Rep., Vol. II, p. 124.

circumference, before it narrows into the neck. This inscription has been read by Professor Dowson[1] and General Cunningham.[2]

The former renders it thus:—

"*Gihilena Siha-rachhitena cha bhratarehi Takhásilae ayam ṭhuvo pratiṭhaviṭo sava Buddhana puyae,*" *i.e.*, "This Tope was erected in Taxila by the brothers Gihilena and Siha Rachhitena, in honour of all the Buddhas."

This vase which was stolen from the Peshāwar Museum, was discovered in Calcutta, and returned by this Museum to the Lahore Museum in December 1871.

Ta. 2.—A relic casket of steatite, 2″·35 high and with a maximum diameter of 1″·92. The lower portion is 1″·15 high, and the cavity has a diameter at the opening of 1″·22, but the cavity has a greater diameter below this. It is urn-shaped, and the two halves are ornamented with the conventional lotus leaf pattern, with arrow-like markings below them. The handle to the lid is the same as in the Mānikyāla casket, and in the previous vase.

Presented by the Archæological Survey of India, 11th August 1882.

Ma. 3.—A miniature saucer, 2″·25 in diameter, and 0″·58 high, with an inscription on the centre of its upper surface. It has been made over to Dr. Mitra to decipher, and, if the inscription is of sufficient interest, the result of Dr. Mitra's examination will be given in an Appendix.

Presented by the Archæological Survey of India, 11th August 1882, but without any history.

Peshāwar.

The city of Peshāwar, which is situated about 190 miles

[1] Journ. Roy. As. Soc., Vol. XX, p. 241, Pl. III, fig. 2.

[2] Journ. As. Soc. Beng., Vol. XXXII, p. 151, p. 172, p. 428, Arch. Surv. Rep., Vol II, p. 125, Pl. LIX, fig. 2.

south-east from Kabul, was the ancient capital of Gandhārā,[1] a kingdom that was founded in the earliest days of the Aryan colonization of the Peshāwar valley [2] by a prince of that name and belonging to the Lunar race of kings, but, during Hwen Thsang's time, Gandhārā had become a province of the kingdom of Kapisa or Kabul.

The city of Parashāwara, as it was anciently called, and which was ignorantly altered to Peshāwar by Akbar, is mentioned by Fah Hian [3] in A.D. 400, under the name of Fo-lau-sha, and again in A D. 520 by another Chinese pilgrim, Sung-Yun,[4] who, however, does not give the name of the city, but described the great stūpa erected by Kanishka. Hwen Thsang,[5] who describes the city in great detail under the name of Pou-lou-cha-pou-lo, or Parashāwara, has mentioned the following among the chief objects of interest to Buddhists: 1st, the stūpa that contained the alms-bowl of Buddha, which has now, after a chequered history, found at last a resting place at Kandahar, where Sir Henry Rawlinson says it is held in high estimation by the Musalmān inhabitants;[6] 2nd, the *pīpal* tree[7] that marked the spot where

[1] Conf. *antea* Pt. 1, p. 198.

[2] Imp. Gazt. Ind., Vol. VII, p. 357.
Beal's Travels of F. H. & S. Y., p. 34.

[4] Beal's *op. cit*, p. 202.

[5] S. Jullien's Mém. de H. T., t. 1, p. 104; Loewenthal, Journ. As. Soc. Beng., Vol. XXXII, p. 1, Pls. I—II.

[6] The above curious fact, if the Kandahar bowl be the veritable *bhikshā-pātra* (Conf. Bellew's "Indus to Tigris," p. 143, and Ind. Ant. Vol. X, p. 153), reminds one of the perhaps still more unexpected circumstance that Buddha Gotama, as Max Müller has shown, is enrolled among the number of Christian saints under the name of Saint Joasaphat, which is a corruption of the word Bodhisat. For the literature of this subject, see "Buddhist Birth Stories," by Fausböll, translated by T. W. Rhys Davids, p. XXXVI, *et. seq.*

[7] This was seen and described by the Emperor Babar about A.D. 1505, Conf. Cunningham, Arch. Surv. Rep., Vol. II, p. 87: Anct. Geo. of India, p 75; also Babar's Memoirs, p. 157.

Buddha Gotama predicted to his disciples the coming, after his Nirvāṇa, of King Kanishka, who would build a pagoda on the spot; 3rd, this great stūpa built by Kanishka, close beside the tree, and that contained many famous relics of Buddha; and 4th, a monastery also built by the same king, and that flourished as a Buddhist seat of learning even to the ninth or tenth century.[1]

General Cunningham[2] says that the *pīpal* "tree is not noticed by Fa-Hian, but it is mentioned by Sung-Yun as the *Pho-thi*, or *Bodhi* tree * * * *. Beneath it were four seated statues of the four previous Buddhas. Sung-Yun further states that the tree was planted by Kanishka over the spot where he had buried a copper vase containing the pearl tissue lattice of the great *stūpa*, which he was afraid might be abstracted from the tope after his death. This same tree would appear to have been seen by the Emperor Baber in A.D. 1505."

"The *stupa* of Kanishka, Fa-Hian says, was about 400 feet high, and "adorned with all manner of precious things," and Hwen Thsang describes it as upwards of 400 feet in height and 1½ *li*, or just one quarter of a mile in circumference. It contained a large quantity of the relics of Buddha" * * * *.

The monastery became celebrated amongst Buddhists "through the fame of *Arya-Pârswika*, *Manorhita* and *Vasabandhu*, three of the great leaders and teachers of Buddhism about the beginning of the Christian era. The towers and pavilions of the monastery were two storeys in height, but the building was already much ruined at the time of Hwen Thsang's visit. It was, however, still inhabited by a small

[1] Journ. As. Soc. Beng., Vol. 1849, p. 494.

[2] *Op. cit.*, p. 88.

number of monks, who professed the 'Lesser Vehicle,' or escoteric doctrines of Buddhism."

Pr. 1.—A small male human figure cast in a thin plate of copper, height 5″·40. It is badly proportioned, as the lower limbs are much too short; but the general character of the figure, and the way in which it is treated, suggest Greek influence. It is standing erect, playing a lyre-shaped stringed instrument. There is a high head-dress. The figure is too much oxidized to permit of the details being made out.

It was found in a compound at Peshāwar, and was presented to the Asiatic Society of Bengal by Colonel Ruggles, 19th Regiment P. N. I., 5th August 1874.

Dewangiri.

This fortified village is situated in the northern portion of the Kamrup[1] District of Assam, on the range of mountains overlooking the valley of the Brahmaputra. It has long been known as one of the great centres of trade between Assam and Thibet, and it is the site of an annual fair, but it is not known that the place has a history of any very great age.[2] It had a few temples which Pemberton[3] describes as being visible from the plains.

Di. 1.—A slab of pale-greenish talcose slate, measuring 1′ 7″ × 1′ 2″, having a seated figure cut on it in feeble relief, and in itself forming also a flat surface in the manner usual

[1] Kamarupa is the old name of Assam, which was visited by Hwen Thsang, who states that Buddhism had not penetrated in his time into the vicinity of Kamarupa. Conf. S. Julien's Mém. H. T., t. II, p. 76, and p. 389: Blochmann, Journ. As. Soc. Beng., Vol. XLII, Pt. 1, p. 236.

[2] Conf., Dalton, Journ. As. Soc. Beng., Vol. XVIII, Pt. 1, p. 66.

[3] Journ. As. Soc. Beng., Vol. VIII, Pt. 1, p. 210.

in Chinese and Thibetan sculptures of this kind. The figure has a conical crown, and there is a flat, disc-like nimbus behind the head. The ears are elongated, with a simple ring in the lobe. The face is Mongolian, and the attitude is in the usual overdone tragic kind seen in Chinese theatres, the right arm being thrown up, and holding an object like a club. The lower half of the arms is bare, and the body is clothed in flowing drapery. According to the donor, this relief, or more properly drawing in relief, is one of the Tibetan Bodhisatwas.

Presented to the Asiatic Society of Bengal by Lieutenant Wallace, 5th July 1865.

Di. 2.—Another and somewhat similar slab.[1] The figure is seated with the two hands in front, and in the attitude of teaching. A halo is behind the head on which there is a Tibetan hat, resembling that on the head of the copper-gilt figure of the Dharma Raja of Bhutan in this Museum. The head is evidently shaved, and the ears are large but entirely without ornaments.

Presented to the Asiatic Society of Bengal by Lieutenant Wallace, 5th July 1876.

Di. 3.—Another slab, but smaller, with a seated figure similar to the first, but with a fierce expression of face, and holding a small mammal in his left hand, the animal being represented in the act of biting a round object, while in the right hand of the figure is an oval symbol.

From the Fort of Dewangiri, Bhutan; presented to the Asiatic Society of Bengal by Brigadier-General H. Tombs, 3rd May 1865.

[1] For an account of the system employed in outlining the figures of deities and other religious drawings as practised in Ladak, Zaskar, &c., Conf. H. H. Godwin-Austen, Journ. As. Soc. Beng., Vol. XXXIII, p 151.

Ladak.

Chāngchenmo.

The Chāngchenmo valley is situated to the north of Leh, which is at an altitude of 11,538 feet above the sea. The following images were obtained on a plain to the north of the Changchenmo valley, but under what circumstances has not been stated.[1]

Lk. 1.—A seated figure of Buddha, made of brass, but containing 0·2 per cent. of gold, according to Mr. F. R. Mallet of the Geological Survey, who has kindly analysed the metal for me. It is well-executed, and measures 12″·50 high. The figure is well-draped, but the right shoulder is naked, and the garment is ornamented with broad stripes with well-executed floral devices. The features are broad and Mongolian. The curls of the hair are represented in small sharp cones, arranged in lines, and the top-knot is large with a low pinnacle on its summit. In the palm of the left hand, which is upturned, is a lozenge-shaped figure, enclosing the lotus symbol, which occurs also on the upturned sole of the right foot. The pedestal is 3″ high, 7″·20 broad, and is oval but with the front flattened. It represents a lotus throne. This figure is undoubtedly not of Indian origin, but is probably Tibetan. It recalls in its attitude the figure of the Dharm Raja of Bhutan in this Museum.

Found on a large plain, north of the Chāngchenmo, by W. H. Johnson, Esq., and presented by him to the Asiatic Society of Bengal, 5th December 1866.[2]

Lk. 2.—A male figure, seated cross-legged, with a peaked coronet, long earrings, bead-necklace, and a long rope-like

[1] Proc. As. Soc. Beng., December 1866, pp. 241, & *antea*, pp. 182—185.
[2] Proc. As. Soc. Beng., 1866, p. 241.

cord thrown over the shoulders, hanging down the arms and below the legs, also with bead-like armlets and bracelets. The body is naked from the waist upwards. The left hand is held forward in front with the palm upwards, but not resting in the lap, and the right hand had been held raised above it, but it is broken off. The throne is very low, and on the two corners is the bust of a human figure with a very hooked, bird-like nose, long hair on the head, and the hands held in the attitude of adoration. From the back of the seat a broad plain band of metal curves upwards and joins the sides of the band-like nimbus that springs from the shoulders of the figure, and curves downwards over the head where it forms a pointed projection. The total height is 5″·7, and the breadth of the low seat 4″·75. Mr. Mallet has examined this and the following figure, and he informs me that the brass of which they are made contains lead and tin.

Found on a large plain north of the Changchenmo, by W. H. Johnson, Esq., by whom it was presented to the Asiatic Society of Bengal, 5th December 1866.

Lk. 3.—A small seated male figure, cross-legged, the left arm resting on the front of the left leg, and the right hand held in front, free of the lap, with a double four-lobed object balanced on it. The head is encircled by a coronet, and from the vertex a high pinnacle stands up. It measures 4″ high, and is seated on a lotus pedestal.

Found on a large plain north of the Changchenmo, by W. H. Johnson, Esq., by whom it was presented to the Asiatic Society of Bengal, 5th December 1866.

Chittagong.

This province of Eastern Bengal had a most varied history[1] in early times, as it was occasionally claimed and

[1] Blochmann, Journ. As. Soc. Beng., Vol. XLII, Pt. I, p. 233.

conquered by the Buddhist kings of Arakan, and by the Hindu kings of Bengal and Tipperah. One of the former, in the 9th century, made a raid into Bengal, and erected a pillar at Chittagong, which, according to the Burmese tradition, takes its name "*Tsit-ta-goung*," from a remark of the conqueror, "to make war is improper." Chittagong was probably conquered by the Muhammadans between the 13th and 16th centuries, but the Arakanese claim again to have annexed it, and, about the middle of the 16th century, the Governor of Chittagong was the son of the King of Arakan, and it had been made over to the Portuguese outlaws from the coast of India as a pirate harbour; but after the Afghans had been finally expelled from Bengal, the Muhammadans administered the province as a part of their empire.[1]

It was ceded to Great Britain in 1760.

In recess No. 9.

Cg. 1 (a.b.).—The following stone box, consisting of six slabs about 1′ 10″ to 2′ square, is said to have been found near the surface of the ground by a villager of the island of Maskhal on the Chittagong coast, who was digging a hole for some posts.[2] The police found the box in the villager's house at Hatkhola in Thakurtala, and two human figures that were found along with it, one in stone and the other in brass, both very roughly executed, in a kneeling posture, and with their arms tied behind their backs.[3] It was afterwards ascertained that a copper box had been also found in the stone box, and it was surmised by the Mahunt of the

[1] Conf. Blochmann, *ibid.*, XLI, Pt. I, p. 331, *et* Vols. XLIII and XLIV; Beveridge, Journ. As. Soc. Beng., Vol. XLV, p. 71.

[2] Proc. As. Soc. Beng., 1872, p. 191.

[3] The brass figure was stolen from the Museum during my absence, on furlough, in 1880.

Adhinath, at Thakurtala, that the box had been discovered some two years before it had been reported to the police, and that its existence had been concealed, as it had contained some Burmese gold, or gold coins which the finder had appropriated.

It is recorded[1] that the copper box was presented to the Asiatic Society, but it has not yet been made over to the Trustees of the Indian Museum.

I am indebted to Professor Forchhammer for the account of this box, which appears as an Appendix.

Presented to the Asiatic Society of Bengal by A. Wallis Paul, Esq., 4th December 1872.

Arakan.

Little or no historical accuracy can be attached to the traditions regarding Arakan. Its oldest capital is said to have been Ramawadi, near the river Sandoway, and it continued so until towards the end of the 10th century, when the King of Prome invaded the southern part of Arakan, and the capital was consequently removed north to Mrohoung, 'Old Arakan,' inland, and north-east from the modern town of Akyab. Mrohoung continued to be the capital, with intervals, until it was finally removed to Akyab by the British, in 1826.

The Muhammadans appeared in Arakan in 800 A.D., and for many years of the 9th century, Arakan was either torn by internal dissensions, or impoverished by invasions of the races to the east of the mountain range that separates Arakan from the valley of the Irawadi. James Prinsep brought to light an Arakanese inscription at Buddha Gayā, of which a translation was made by Ratna Pāla, and

[1] Proc. As. Soc. Beng., 1872, p. 191.

published by Prinsep,[1] and another translation afterwards by Colonel Burney.[2] General Cunningham has also given a facsimile of it,[3] and Dr. Mitra[4] has reproduced Colonel Burney's transcript and three translations of it. In this inscription, a King of Arakan, in the 12th century, is described as "Lord of a hundred thousand *Pyus*," or inhabitants of Pagan in the valley of the Irawadi, to which kingdom, however, Arakan was at that time subject. Later on, in the same century, Arakan seems to have attained a considerable ascendancy under a King named Gau-la ya, who received homage from the Kings of Bengal, Pegu, Pegan and Siam, and who appears to have been the builder of the famous temple of Ma-ha-ti,[5] a few miles south of the present town of Arakan. This supremacy seems to have been maintained until near the end of the 13th century, when internal feuds led the King of Ava to interfere and include the country as part of his domains; but the sway of Ava was overthrown about the middle of the 15th century, and Mrohoung was again revived as the capital. Peace seems to have reigned until the 16th century, when Arakan was assailed by the Portuguese[6] from the coast, and by the Burmese from beyond the Roma, and at this time old Arakan was fortified and enclosed by a stone wall 18′ in height. The Arakanese about this period conquered Chittagong, and encouraged the settlement of the Portuguese at Chittagong itself and along other places on the coast, as a check on the encroachments of the Mughals, but in so doing

[1] Journ. As. Soc. Beng, Vol. III, 1834, p. 214.

[2] As. Res., Vol. XX, p. 164.

[3] Arch. Surv. Rep., Vol. III, pp. 102-103, Pl. XXXII, fig. 1.

[4] Buddha Gayā, p. 206; Vol. XXXXII, p. 97.

[5] Phayre's Hist. of Arakan, Journ. As. Soc. Beng., Vol. XIII, Pt. 1, p. 40.

[6] For a summary of the literature bearing on the Portuguese in India, see Tolbort, Journ. As. Soc. Beng., Vol. XLII, pt. 196. Conf. Beveridge Journ. As Soc. Beng, Vol. XLV, pt. 1, p 71.

they harboured a nest of pirates who soon repudiated the sovereignty of Arakan and claimed independence at Chittagong. The King of Arakan, however, was too strong for them, and drove them from the main land, the adventurers seeking an asylum in the island of Sandwip, at the united mouths of the Ganges and Brahmaputra, from which they were eventually driven by the Arakanese, their leader Sebastian Gonzales perishing miserably.

Aurangzeb, having defeated his brother Shāh Shujā, the Mughal Viceroy of Bengal, in 1661, the latter escaped to Arakan, where he was ultimately murdered by the Arakanese King, along with all his family, but his death was avenged by Aurangzeb, whose Viceroy, Shaistā Khān (in 1680-1690) inflicted a crushing defeat on the Arakanese, from which they never thoroughly recovered their position as an independent power, their country being invaded and annexed by the Burmese, in 1784, and by the British, in 1826.[1]

An. 1.—Two portions of a Buddhist sculpture, one measuring $14'' \times 7''{\cdot}75 \times 8''$, and the other $18'' \times 11'' \times 8''$, the larger forming the upper part of the sculpture. They were obtained by Captain Latta, Bengal Native Infantry, Assistant Commissioner of Arakan, in 1845, from the old town of Arakan. "They [2] formed the upper part of a figure, one of which was sculptured on each side of the entrance into the court of a sort of small cave-temple." The smaller portion consists of the head and shoulders of a human figure, roughly

[1] Conf. Phayre's Account of Arakan, Journ. As. Soc., Vol. X, p. 679: Vol. XV, p. 232: Hist. of the Burmese Race, Journ. As. Soc. Beng., Vol. XXXIII, p. 2: Vol. XXXVII, p. 77: Vol. XXXVIII, p. 29: Hist. of Pegu, *op. cit.*, Vol. XLII, p. 23: Mason's Burma: Gaz. of Burma: Imp. Gaz. of India (Akyab): Paton, As. Res., Vol. XVI, p. 380: Wroughton, Journ. As. Soc. Beng., Vol. VII, Pt. I, p. 285: Browne, Journ. As. Soc. Beng., Vol. XXXVI, Pt. 1, p. 109: Imp. Gazetteer, Vol. I (Akyab).

[2] Journ. As. Soc. Beng., Vol. XIV, Pt. II, 1845, p 623, Pl. A, fig. 1.

carved in relief, with the left hand upraised, holding an umbrella, the top of which is in the other and larger piece. The head-dress is high, and the ears appear to be pierced according to the method prevalent in Burma and Arakan, and the holes to be filled with *nadoungs*, or plugs of amber or gold.. In the upper piece, there is a very large lotus rosette. Captain Latta, in his notice of these fragments, remarks that the rosette was found in position, and that it was "placed (characteristically) over the head of a figure holding the umbrella, an insignia of royalty and supremacy, among all nations under the sun (or more correctly, perhaps, in proportion as they were under the sun), and crowned likewise with the tiara of chiefdom, the prototype of that which we find adorning the head of images of Siva, and of which a representative has descended to the present day, and is used in theatrical performances in Burmah and Arracan as the head-covering of kings and princes." "Thus," he continues, "the whole figure may be read, 1st from the insignia in its possession to have been a royal personage; 2ndly to have been a *Bhoodhithatwa*, from the Rose typical of that grade, being placed characteristically over its head. It is thus I consider it to be meant for a representation of Gaudama when he was on this earth, but previous to his being imbued with the Boodhic spell." The more probable explanation of the figure, however, is that it was a *chhatriwallah*, standing at the side entrance of a Buddhist cave, a position frequently occupied by figures of this kind in the rock-cut temples of India.

Presented to the Asiatic Society of Bengal by Captain T. Latta, Bengal Native Infantry, Assistant Commissioner, Arakan, 12th August 1845.

In Cabinet No. 5.

An. 2. (*a to c*).—A rock-crystal figure of Buddha, 2″·5

in height, in the *dhyána mudra*; (*b*) a recent wooden-stand for the figure, gilt and covered with little round pieces of glass, and (*c*) a model of the temple in which the figure was said to have been found. The last is made of steatite, and measures 3″·50 in height, but the *tee* is imperfect, and is 2″·88 in length, and 1″·90 in maximum breadth. The upper pyramidal portion of the temple is placed about 1″·60 above the ground, on the flat upper surface of the shrine below, on which it stands as on a platform. The front of the shrine, or lower portion of the temple, has a wide entrance on one face, the sides of the entrance being defined by two ornamental buttresses or pillars, surmounted by a pagoda as an apical ornament, the outer side of each having a large seated Buddha in the lowest recess, and two smaller seated Buddhas in the recesses above. The wide entrance narrows twice between the internal opening and the inner sanctum, and then, there is one very broad, and one narrow step. External to the buttress of the entrance, there is on one side a representation of Māyā standing under the sāl tree, and external to the other there are two human figures, one apparently a child. On each lateral face of the basement of the temple, there is a large arched recess containing a figure of Buddha in the *dhyyāna mudrā*, with three arches over each figure. On the eastern face of the temple, there is another recess with a seated figure of Buddha in the *bhūmisparsā mudrā*. On the platform on which the tower of the temple stands, and immediately over the last recess, there is a disc-like object, surrounded by a broken cylindrical structure. In the temple at Buddha Gayā, of which it is probably a model, the remains of the Bodhi tree occupied, in 1879, a position almost similar to this object in the model, and had probably done so for centures before, but in the extensive repairs undertaken by the British Government in 1880-83, the remains of the tree were

swept away along with the mass of brickwork that had gradually accumulated around it. On the western face of the tower of the temple, there is a doorway with outwardly projecting sides, and leading into a chamber at the base of the tower. The different surfaces of the tower are covered with recesses containing standing and seated figures of Buddha with the same style of ornament as in the Buddha Gayā temple, and it is noticeable that the pilasters defining the sides of the recesses have the same architectural characters as those in the Buddha Gayā temple.

Presented by Lieutenant-Colonel E. B. Sladen, 9th March 1877.

An. 3.—The left great toe[1] of a gigantic stone figure of Buddha. It measures 5″·75 in length and 3″·20 in diameter, although only the ungual phalanx is represented. It is gilt all over.

Presented to the Asiatic Society of Bengal by Dr. Robert Tytler, 1826—1828.

An. 4.—A small, thin, red clay tablet, with an acuminate apex, and measuring 3″·75 × 2″·40 × 0″·75, with seven transverse lines of seated Buddhas, six figures in each of the lines, with the exception of the uppermost, in which there are only two Buddhas, the two other figures being pagodas, a pagoda also occupying the apex of the tablet.

On the back of the tablet it is stated that it is a representation of the foot of Buddha, but the tablet itself does not show any indication of the outlines of a human foot.

Presented to the Asiatic Society of Bengal by Dr. Robert Tytler, 1826—1828.

Cheduba.

This island lies off the coast of Arakan in lat. 18° 40′ to

[1] In the As. Res., Vol. XVI, p. XII, it is described as a thumb.

18° 56′ 30″ N.; long. 93° 30′ to 93° 47′E.[1] It has an area of 120 square miles and a population (1877) of 22,078. Its classical name is Mekkha-wa-di, and the term *Cheduba* is a corruption of *char-dhuba* or "four capes," the Island being distinguished by four headlands. The Burmese name is "Manoung" signifying "overcoming of the evil disposition."

Its ancient history is uncertain, beyond the tradition that it formed part of the kingdom of Arakan 2,000 B.C.

Captain Halsted, who surveyed the island, described it as follows:—"Its general appearance and character is that of a fertile, well-wooded Island of moderate height, and irregular outline. A band of level plain, but little raised above the sea, extends around its coasts, of far greater width on the East than on the West; within this lies irregular, low, undulating hills, varying in height from 50 to 500 feet, enclosing several higher detached mounds of steep well-wooded sides, the loftiest of which, near the south part of the Island, rises nearly 1,400 feet."

In Cheduba, there are a number of mud volcanoes which assume the character of *mounds* and *cones*, the former nearly circular, and 50 to 100 yards in diameter, but two to the south-east of the Pagoda Hill are 200 and 250 yards across. Mud is generally spirted out, forming cones of very irregular outline, and "bubbles of inflammable gas rise through the mud in the craters when they are active, in greater or less number. The mud is generally cold, but during the occasional paroxysmial eruptions that take place, it has been described as "a hot slimy fluid," and "mud and stones are shot out with great force and noise, accompanied by large quantities of inflammable gas, which in many cases catches fire

[1] Commander E. P. Halsted's Report on the Island of Cheduba, Journ. As. Soc. Beng., Vol. X, 1841, pp. 349, 377, 419, and 440, Map.

and gives rise to a volume of flame that lights up the country for miles around," but no products of fusion, such as lava or scoriæ are ejected.[1]

Evidence of recent elevations are visible, and Commander Halsted records that in some parts the most recent elevation (1750) was as much as 22 feet. It is said to have been attended by a violent earthquake, "the sea washed to and fro for several times with great fury, and then retired from the grounds, leaving an immense quantity of fish;" but there were no rents in the earth, and no fire from the volcanoes of the island.

It is presumable that the following piece of iron, the anchor of some old ship, was recovered from one of the old sea beds, and in connection with this, there is the record that several Muhammadan ships were wrecked on the coast of the neighbouring island of Ramri, about 800 A.D., when the capital of Arakan was near the present modern village of Sandoway.

In recess No. 9.

Ca. 1.—A piece of iron, 6 feet long, and 3 inches in diameter at one end, through which there is a round hole, a little over an inch in diameter. The greater part is cylindrical, gradually expanding for about 4 feet of its length, where the diameter has increased to nearly 5 inches, when it suddenly expands to fully 9 inches, and is then gradually rounded off at the end. About 6 inches from this extremity, there appears to have been a hole, right through the mass, with a diameter of about 3 inches. This is now closed up by shells and mud. It was discovered by Captain D. Williams, in the March of 1844, in the island of Cheduba when searching for gold coins, and forwarded by him to the Asiatic

[1] F. R. Mallet, Records, Geological Survey of India, Vol. XI, 1878; also in Geology of British Burma, Rangoon, 1882, pp. 238—259.

Society,[1] as a large bar of iron resembling the shank of an anchor, and described by the Editor of the Asiatic Journal as an iron grapnel shank, of which none of the grapnel claws were remaining. He supposed that it may have belonged to some European or Arab[2] vessel a century or more ago (1844), and to have possibly been elevated with the beach on which it was found. "It cannot," he says, "have belonged to the people by whom the gold coins were struck, for these betoken far too rude a state of the arts to admit of such a bar having been forged or been in use in a ship, at the epoch when such coins were used."

Prior to the discovery of the bar of iron, Captain D. Williams had found,[3] at the same spot, two lumps of iron, also associated with the gold coins, and which, he says, the natives considered to be weapons used by the pirates from the eastward in their attacks on boats; and regarding the coins he observes, that Lieutenant, now Sir A. Phayre, agreed with him that they were not the coins of Arakan, either under the Mug or Burmese dynasties. Regarding the lumps of iron, he described them as much corroded, but so preserving their form that he considered that, when perfect, they had the form of "a rough double square pyramid of about two or three inches on each side, joined at the base, which is now about two inches only." They present, externally, "the usual carbonized appearance and softness of iron which has been much exposed to water, but they, when found, were internally sound and metallic." These lumps are not now to be found in the Museum.

[1] Journ. As. Soc. Beng., Vol. XIII, 1844, p. LVI.

[2] Arabian merchant vessels visited India for many centuries, even as far back as the 9th, and, about the beginning of the 3rd century, Chinese ships, probably resembling the junks of the present day, used to creep up the eastern coast of the Bay of Bengal, as at present. See Thomas in Numismata Orientalc, Vol. III, Part i.

[3] Journ. As. Soc. Beng., Vol. XII, Part ii, 1843, p. 918.

The bar here described was presented to the Asiatic Society of Bengal by Captain D. Williams, 1st Assistant Commissioner of Arakan, 5th June 1844.

Rangoon.

Rangoon, the capital of British Burma, occupies the site of a village, the foundation of which is assigned by tradition to 585 B.C., and the palm-leaf records assert that the famous pagoda, the Shwe Dagon,[1] was founded by two brothers who had visited Buddha Gotama in India at that time, having been guided to him by a Nat.[2] Before parting from the Master, the Burmese tradition is that he rubbed his hand over his head, and gave the brothers a few hairs that adhered to his fingers, bidding them to preserve them carefully as relics, and it was for the reception of these hairs that the Shwe Dagon pagoda was built. In this story of the two brothers, we recognise the story of the two merchants, Tapassu and Bhalluka, who were travelling from Orissa to Central India and who were stopped by an angel who led them to Buddha, when they became converted. Before leaving Buddha, they asked him, saying, "Lord, bestow upon us something to which we may pay reverence," when "with his own right hand he tore from his head and gave to them, the Hair-relics," and to this story is added, "they built a Dāgaba in their own city, and placed the relics within it."[3] The story probably originated in Orissa while the relics were there, and the Burmese appropriated it in order to shed lustre on their pagoda, which, from the popular belief that it contains these relics of Buddha, is

[1] Shwe Dagon is made up of two words—the *Shwe* in Burmese, golden, and *takun*, a Talaing word, corrupted in Burmese to Dagon or Dagun, meaning "a tree or log, laying athwart." Brit. Bur. Gazet. Vol. II, p. 637.

[2] Life of Gaudama, p. 101: Phayre, Journ. As. Soc. Beng., Vol. XXVIII, 1859, p. 473.

[3] Fausboll's (Rhys Davids) Birth Stories, p. 110.

the most profoundly venerated shrine of its kind in South-Eastern Asia. The first reliable account of the pagoda is as late as the 15th century.

The town of Rangoon, which was originally called Dagon, is said to have been refounded by a King, called Pun-na-ri-ka, who reigned from 746 to 761, A.D., and who called it Aramana, but it afterwards re-acquired its name of Dagon, which was ultimately changed by the Emperor of Burma, Aloung-bhura, to Ran-Kun, which literally means the "end of the war."

In Cabinet No. 5.

Rn. 1.—An oval terracotta medallion from Rangoon, measuring 6″ × 5″. The following account of it has been given by Captain W. MacLeod.[1]

"The accompanying image is one of two, just sent me from Rangoon (where it was dug up) by order of the King's uncle, the Mekhara Prince." Mr. Sarkies, who forwarded the images to Captain MacLeod from the Prince, remarks that the Prince's memoranda on the images stated that they "are the same as those found by Captain Hannay at Tagoung Myo, the inscription the same also in old Deva Nagari characters, and that they must be, at least, 1,800 years old."

A number were found at the same time, and it is stated that Rangoon is the site of an old city.

Captain MacLeod further remarks regarding this image, that it differs from the one brought down by Captain Hannay, figured in the Journal. "The principal image, in Captain Hannay's is supported by two figures, whereas the Rangoon one has two pagodas. The Mekhara Prince in his note mentioned, that those he sent me resembled some Dr. Bayfield brought down from Tagoung, but never having heard of these,

[1] Journ. As. Soc. Beng., Vol. XI, Pt. 1, 1842, p. 439.

I erroneously supposed His Highness had confounded Dr. Bayfield with Captain Hannay; but Dr. Richardson has put me right. Both Dr. B. and Captain H. visited Tagoung, and both appear to have found images with the Deva Nagari inscription, though Captain Hannay's discovery only has been recorded."

Presented to the Asiatic Society of Bengal, by the Mekhara Prince, 6th May 1842.

Rn. 2—3.—Two terracotta medallions, each with a seated figure of Buddha, in relief, under an arch supporting a wihāra, and the rest of the surface of the medallion covered with figures of stūpas, and with a Devānagarī inscription below the figure. Both are oval and pointed at one end, one measures 5″·50 long, 4″·50 broad; the other 5″·50 long and 4″ broad.

From Rangoon: presented by the Mekhara Prince of Upper Burma, 2nd October 1844.

Prome.

Prome, which now forms only a division of British Burma, embracing the breadth of the valley of the Irawadi, and lying between the Thayet District to the north, and Henzadah and Therawati Districts to the south, was once a flourishing kingdom. The first city was called Tha-re-khettra, or Rathay-myo, and was founded, according to the Burmese tradition, by Dwot-ta-boung, one of the Sākya race, in the first year of the first Buddhist Council, and that would be about 443 B.C. The founders of this kingdom are said to have been of royal lineage, and descended from the Tagoung line of kings. The city was situated about 5 or 6 miles to the eastward of the present town of Prome, and was, according to the Burmese histories, surrounded by a wall, 40 miles in length, with 32 large, and 23 small gates, and filled with splendid buildings,

including three royal palaces with handsome gilt spires. About the beginning of the second century of the Christian era, the town was abandoned and fell into ruins, but the remains of massive walls, constructed with well-burnt bricks, 18 inches long by 9 wide and 4½ thick, and of embankments and pagodas, attest that where some seven or eight villages now stand in rice fields and swamps, intersected here and there by patches and strips of brushwood, there was once a large city, the capital of a flourishing and powerful kingdom.

A nephew of the last of the Prome kings founded the city of Lower Pagan,[1] in 108 A.D., and on his death, Pagan seems to have been merged with the old kingdom of Togoung to the north, but, in after times, it sometimes belonged to Ava, and sometimes to Pegu. There are no buildings of any great antiquity in the present town, and the oldest is probably the famous Shwe Tshan-daw Pagoda, the early history of which is unknown.

In recess No. 9.

Pe. 1.—An oblong-arched recess of coarse sandstone, roughly cut, and measuring 1″·2 × 9″ in its maximum breadth. The stone has apparently been covered at one time with a layer of dark cement, while the recess is coloured with dark red.

It was found in a rock-cut cave overlooking the Irawadi, on its right bank, opposite to the town of Prome.

Presented by Dr. J. Anderson, December 1868.

Pe. 2.—A stone figure, 25″ high, of a *Thagia*, or heavenly being, writing on a tablet. The head has a double crown, and there is a flower-spike in each ear. The hands are very badly sculptured, and the right hand, which is writing, has the stylet so unusually curved that it resembles a sixth finger.

[1] British Burma Gazetteer, p. 504.

There are no legs visible, as they are covered in front by a garment.

It was found in an old temple near Prome.

Presented by Dr. J. Anderson, December 1868.

Pe. 3.—A pinkish sandstone figure, 1′ 8″, said to be the Guardian Nat of Earth. He is represented kneeling, the feet not being seen, according to Burmese ideas of respect. The Nat is represented twisting his long coil of hair to bring down rain.

From an old temple near Prome.

Presented by Dr. J. Anderson, December 1868.

In Cabinet No. 5.

Pe. 4.—A small lead figure, seated on a high pedestal. It is very roughly made and poorly designed, and represents Buddha Gotama in the *dhyāna mudrā*. It is 4″·25 in height, dug out of the ruins of a pagoda near Prome.

Presented by Dr. J. Anderson, 1868.

Pe. 5.—A rude figure of Buddha Gotama in the *dhyāna mudrā*, retaining traces of the original gold gilding. Mr. F. R. Mallet informs me that this figure is made of a plumbiferous bronze. Height about 2″·75. It was dug out of the ruins of a pagoda at Prome. [1]

Presented by Dr. J. Anderson, 1868.

Pagan.

The site of the city of Pagan [2] is on the left bank of the Irawadi, a short way below the present capital. The ruins

[1] These two figures had been dug out some years before my visit (1868), and were presented to me by a missionary at Prome. They are said to have been recovered from an old pagoda that had been demolished. See Journ. As. Soc. Beng., Vol. XXV, page 173.

[2] Burney. Journ. As. Soc. Beng., Vol. IV, p. 400. Conf. Yule's Marco Polo, Vol. II, pp. 82, 89, 90, 93, 95, 96, 260.

are chiefly of a religious character, and lie scattered over a space of about 8 miles in length and 2 in breadth, situated on a plain that is backed by the bold Thayo-wendine range of hills. Viewed at a distance from the river, it resembles a huge city of cathedrals and ruined churches, estimated at 800 to 1,000 in number. There are also a few monasteries.[1] The ruins have been described by a number of travellers, but only at all exhaustively by Yule.[2] Fergusson[3] has also described them in his History of Architecture, and in Appendix L to Yule's Mission to Ava.

This city, which was the capital of the kingdom of Pagan, appears to have been founded about 847—849 A.D., and the temples and pagodas date from that period down to the 12th century,[4] but the older capital of the same name is situated above the present capital of Independent Burma, and on the same side of the river.

The city, and along with it the dynasty, was destroyed by a Mongul invasion, 1284 A.D., in the reign of Kublai Khān.

One of the most remarkable edifices is the temple, known as Ananda; and ranking next it in importance is the structure known as Thapinya, and, after the latter, the temples called Gandapalen, Dhamayangyi and Sudha Munee, all of which have been described by Yule.

In Cabinet No. 5.

Pn. 1.—A small, 1′ 1″·50, figure of Buddha, clumsily executed, and in the *dhyāna mudrā*, seated on a lotus throne. I obtained this rough sculpture in a recess in one of the gates

[1] Phayre. Journ. As. Soc. Beng., Vol. XXIX, p. 346, pls. VII—X.
[2] Mission to the Court of Ava. Journ. As. Soc. Beng., Vol. XXVI, p. 1.
[3] Hist. Arch. Vol. II, p. 515.
[4] Phayre. Journ. As. Soc. Beng., Vol. XXXII, p. 267.

of the wall enclosing an underground temple at Pagan, in 1868, on my return from the first Yunan Expedition.

Presented by Dr. J. Anderson, December 1868.

Pn. 2.—A seated human male figure with three heads, with high elaborate crowns terminating in a common top-knot bound with lotus leaves. The lobes of the ears are enormously developed, but there are no ear ornaments. The figure is seated cross-legged with upturned soles, the one pair of arms being held in a devotional attitude in front of the chest.

From an old temple in Pagan, having a considerable intermixture of Hinduism and Buddhism.[1] The figure is in relief against a slab, 12″·50 high, and 9″ broad.

Presented by Dr. J. Anderson, December 1868.

Pn. 3.—A glazed slab of red earthenware,[2] 13″·75 high, and 16″·75 broad, forming part of the external ornamentation of the Sudha Munee pagoda, Pagan, Upper Burma. It is rounded above, and the centre is occupied by a triangular figure in yellow, enclosing a floral decoration in yellow and pale green, the general colour of the glaze of the slab.

Presented by Dr. J. Anderson, December 1868.

Pn. 4.—Another of the same description: no history.

Pn. 5.—A circular piece of red earthenware, 9″ in diameter, in the form of a lotus flower, the centre yellow glazed, the petals and intervening areas of pale brownish-yellow, with a central pale green band, at a lower level.

From the Sudha Munee Pagoda, Pagan, 1868.

Presented by Dr. J. Anderson, December 1868.

Pn. 6.—A slab of the same form as *Pn. 3* and *Pn. 4*, but only 8″·10 long, and 7″·50 broad, with a depressed outer rim,

[1] Conf. Yule's Mission to the Court of Ava, Memo. by Sir A. Phayre, p. 53,

[2] Conf. Yule's Mission to Ava, p. 45, fig. 19.

and a raised area in the centre, of pale yellowish green glaze, arising from the lower margin in the form of a triangle. From the Sudha Munee Pagoda, Pagan.

Presented by Dr. J. Anderson, December 1868.

In Cabinet No. 6.

Pn. 7.—A lozenge-shaped slab of red earthenware, 8″ long and 6″ broad, with a smaller lozenge-shaped figure, with four raised facets, occupying the greater part of it, but surrounded by a raised line parallel to its margin, and on a higher plane than the border of the slab. The glaze is pale yellowish ochre. From the Sudha Munee Pagoda, Pagan, Upper Burma.

Presented by Dr. J. Anderson, December 1868.

Pn. 8.—Another and similar, but no history.

Pn. 9.—A slab, 8″ high, 4″ broad at the middle, and 5″·50 at either end, both of which are equally dilated, the sides being regularly concave, expanding towards each end. A figure of nearly the same form as the slab, but smaller, occupies the greater part of it, but one end is more dilated than the other. The latter bears on its surface two conical eminences, one over the other, and in the centre rises an oval swelling, and above this five yellow-glazed bosses in lines, two below and three above, with a concentric raised line around each, except at its base. The rest of the glaze is a greenish yellow. From the Sudha Munee Pagoda, Pagan.

Presented by Dr. J. Anderson, December 1868.

Pn. 10.—Another and similar slab, the glaze chiefly bright yellow. From the Sudha Munee Pagoda.

Presented by Dr. J. Anderson, December 1868.

Pn. 11.—Another and similar slab with no history.

Pn. 12.—A lozenge-shaped slab of coarse red earthenware,

having a lozenge-shaped figure with a rosette on it; the secondary lozenge and rosette being covered with a greenish and yellow glaze. It measures nearly 7″ long, and 5″·75 broad. From the Sudha Munee Pagoda, Upper Burma.

Presented by Dr. J. Anderson, December 1868.

Pn. 13.—A square slab, 5″·75 long and 5″ broad, with a lozenge-shaped figure on its centre, covered by a greenish yellow glaze. From the Sudha Munee Pagoda, Pagan, Upper Burma.

Presented by Dr. J. Anderson, 14th June 1869.

Pn. 14.—Another slab measuring 5″ × 4″·50 in dark green glaze with a lozenge-shaped figure in relief on its surface, divided by a groove. From Sudha Munee Pagoda, Pagan, Upper Burma.

Presented by Dr. J. Anderson, December 1868.

Pn. 15.—A square slab of coarse red earthenware, measuring 5″ × 5″·50, with a lozenge-shaped figure on its surface, in relief, containing two concentric lozenges within it, the central covered with a yellow glaze, the rest of the slab with green glaze. From the Sudha Munee Pagoda, Pagan, Upper Burma.

Presented by Dr. J. Anderson, December 1868.

Pn. 16.—An elongated pear-shaped slab of coarse red earthenware, measuring 8″·50 long, by a maximum breadth of 4″·30, and length of 2″·50. The front is raised into an eminence, the one-half with a central ridge, and the other or broad half, shelving downwards, covered with greenish yellow glaze. No history.

Pn. 17 & 18.—Two round bosses of coarse red earthenware, in diameter 4″·55, and 4″·20. One with pale yellowish green glaze. From the Sudha Munee Pagoda, Pagan, Upper Burma.

Presented by Dr. J. Anderson, December 1868.

Tsagaing.

This place is situated on the right bank of the Irawadi, immediately opposite to the old city of Ava, below Mandalay and Amarapura, the recent capitals of Independent Burma.

It appears to have been, in 1345 A.D., the capital of an Independent State, an offshoot from the kingdom of Burma, and that Tagoung was subject to it shortly after this time.[1] About the same period, the Shans of the kingdom of Mogoung to the north advanced on Tagoung and captured it, driving out the Governor, who was the step-son of the Tsagaing King, and marching southwards against Tsagaing itself, attacked and plundered the city, which was abandoned by the King, who was afterwards, 1366 A.D., murdered by his son-in-law, who founded the city of Ava. Tsagaing, however, was again a petty Independent State for some time.[2]

Modern Tsagaing is only a small village embowered in trees, and situated on the banks of the Irawadi, immediately below the hill-range of the same name. When I visited it, in 1868, and again in 1875, I observed only some ruined pagodas of no great age, but, in 1868, the following glazed tiles [3] with bas reliefs were given to me as having been removed from an old pagoda near Tsagaing. Each is about 8″·75 square, and made in the form of a panel with an ornamental narrow border of rosettes.

Tsg. 1.—It is covered with a dark brown glaze, and bears on it, in strong relief, two *belus* or devils riding on pigmy

[1] Burney. Journ. As. Soc. Beng., Vol. V, p. 163.

[2] Conf. Phayre's History Burman Race. Journ. As. Soc. Beng., Vol. XXXVIII, Pt. 1., p. 32.

[3] "The saucers in which the metal (silver) is melted are sold at Rs. 80 per 1,000 to lead smelters who extract any silver and lead that may remain, and the refuse of this smelting is sold to potters, who use it as a glaze for tiles." Anderson's Report on Exped. to Western Yunan, p. 220.

elephants. Each *belu* carries a circular shield held forward in the right hand, and over his left shoulder the mahout's *aṅk'us*. Below the figures is a short inscription in Burmese. From a pagoda near Tsagaing.

Presented by Dr. Marfels, December 1868.

Tsg. 2.—It is covered with olive glaze, and has on it, in strong relief, two *belus* with vulture heads. The one figure is represented behind the other, each holding forward a spear in the right, and carrying a club in the left. They are dressed as Burmese soldiers. There is a short Burmese inscription below the figures.

From a pagoda near Tsagaing. Presented by Dr. Marfels, December 1868.

Tsg. 3.—This panel has two *belus* mounted on a brush-tailed porcupine (*Atherura fasciculata*), the animal being gigantic in proportions as compared with the *belus*, each of which is swinging a club in either hand. The glaze is cream-coloured, and there is an inscription below the figures. From a pagoda near Tsagaing.

Presented by Dr. Marfels, December 1868.

Tsingu.

Tsingu Myo[1] is situated on a rather prominent headland on the left bank of the Irawadi, about 36 miles above Mandalay, the capital, at the entrance to one of the narrow channels, defined by high hills, that distinguish the Upper Irawadi and make it the Rhine of the East. It was once a fortified town, but is now a village of a few hundred houses. There was one old temple outside it, and from it the following figure was removed, in 1868.

[1] Oldham, Yule's Mission to Ava, p. 180: Williams' Through Burma to Western China, p. 49: Anderson's Report on the Expedn. to Western Yunan, p. 198.

In recess No. 10.

Tn. 1.—A wooden figure of a *Thagia,* standing on a small lotus pedestal, 6″ high, the figure being 5″·8 in height. The head is encircled with a crown somewhat resembling a Pope's mitre in appearance, and the peaked segments of which it is made up are ornamented with beaded lines. The lobes of the ears are greatly elongated, with a flower in each lobe, and the neck is encircled with an elaborate necklace. The figure is clad in a long clinging garment. The left hand is held up in front of the chest, while the right hangs down by the side.

I obtained this antique-looking and much-weathered figure, from the foregoing temple which exhibited decided affinities, in its style, to Hindu architecture.

Presented by Dr. J. Anderson, December 1868.

Theehadaw.

This is a stone pagoda, the only one of its kind said to exist in Upper Burma, as all the others are of brick. It is built on a picturesque little rocky island, about 30 miles above Tsingu, lying nearly in mid-stream of the first defile of the Irawady above Mandalay. "The pagoda is of no great size, but it is substantially built of a greyish sandstone which crops out on the left bank, a short way above the island, and which has been admirably cut and laid together with mortar. It is said to be of great age, but a Buddhist priest, who is in charge of it denied that it had been in existence for more than fifty years.

It has a quadrangular base with a chamber on one side facing the east, but closed with massive wooden doors. The three remaining sides have each a central false door, corresponding to the one on the east, and the sides of all, and the angles of the building, are relieved with Doric-like pilasters."[1]

[1] Expedition to Western Yunan, p. 201: Mandalay to Momien, p. 23: Conf. Oldham in Yule's Mission to Ava. 178: Williams, *op. cit.*, p. 51.

In Cabinet No. 6.

Tw. 1.—A fragment of one of the stones of which the Pagoda of Theehadaw in the defile of the Irawadi is built.[1]

Presented by Dr. J. Anderson, December 1868.

Old Pagan.

This old capital of Upper Burma is occasionally known as Upper Pagan, owing to its being situated further up the river than Pagan proper, the more recent city. Old Pagan, according to Burmese tradition, was founded in 109 A.D., and as New Pagan was founded in 847-49, A.D., the capital was moved southwards about that time. The power of the Pagan kingdom was effectually broken up by the invasion of Kublai Khān's hordes, in 1284 A.D.

When I visited Old Pagan, in 1868, there were "still undoubted evidences of the old city wall, in a low rounded line of brick-work, two or three feet high, skirting the river's bank. Beyond this point we had to cut our way with *dāhs* through a dense jungle, and after a fatiguing walk of a mile, in which our search was only rewarded by loose surface bricks, and a few obscure brick mounds, overgrown with an impenetrable vegetation, we came upon a narrow footpath leading to Tagoung, and on our way along it, passed an old pagoda, the walls of which were entirely gone, with the exception of one behind a seated figure of Guadama, about 8 feet high, but the pagoda appears to be of no very great age. The path lay

[1] In the neighbourhood of the island, there is the famous tame sacred fish, *Rita sacerdotum*, which comes great distances to be fed, when "tit tit" is called. Some specimens of this fish attain to four feet
Anat. and Zoo. Res. and Zoo. Results Yunan Expeds., p. 864, P
fig. 3.

through and over large heaps of brick-work almost hidden in the soil."[1]

O. Pn. 1.—A seated figure of Buddha in clay, from an ancient pagoda at Pagan. It measures 1′ high by 8″·75 broad.

Presented by Dr. J. Anderson, December 1868.

O. Pn. 2.—A terracotta medallion of a seated figure of Buddha, in a recess, the upper portion broken off. It measures 4″·50 × 4″ broad, and is 1″·60 deep. The figure is surrounded by stūpas in relief. From an ancient ruined pagoda.

Presented by Dr. J. Anderson, December 1868.

O. Pn. 3.—The greater part of a large medallion, but wanting the edges, with a seated figure of Buddha in relief and part of an inscription in the Devānāgarī character. It has a maximum height of 5″·80, and a maximum breadth of 5″·25. Medallions such as these were obtained by Captain Hannay at Tagoung in 1836.[2]

James Prinsep[3] suggested in 1836, as already mentioned, that these medallions "are very nearly of the same character as those found at Sárnáth, and they may have been made there or at Gayá for exportation as is the custom to the present time." It will be observed that the Pagan and Tagoung specimens exactly resemble those from Buddha Gayā. From an ancient ruined pagoda.

Presented by Dr. J. Anderson, December 1868.

Tagoung.

Colonel Henry Yule, in describing the remains at Pagan,

[1] Expedition to Western China, p. 204. Conf. Mandalay to Momien, p. 28. Williams, *op. cit.*, p. 59: Yule's Marco Polo, Vol. II, pp. 89—95.

[2] Journ. As. Soc. Beng., Vol V, 1836, p. 126: *idem*, p. 157, Pl. VI, fig. 2.

[3] *Op. cit.*, Vol. V, p. 164, foot-note: Conf. Phayre, *op. cit.*, Vol. XXXIII, p. 29.

which he does in detail, remarks :—[1] "The Burmese monarchs derive their stem from the Sakya Kings of Kapilavastu, the sacred race from which Gautama sprang. One of them, Abhi Raja by name, is said to have migrated with his troops and followers into the valley of the Irawadi, and there to have established his sovereignty at the city of Tagoung : a legend manifestly of equal value and like the invention to that which deduced the Romans from the migration of the pious Æneas, the ancient Britons from Brut the Trojan and the Gael from Scota, daughter of Pharaoh."

Tagoung appears to have been the earliest capital of the Burmans, whose chroniclers claim for it a fabulous antiquity, and, according to tradition, it was founded before the time of Gotama.

After the Shan invasions of Tagoung, in 1363 A.D., it does not appear to have been restored.

It is situated close to the ruins of Old Pagan, a city that does not claim a similar antiquity, having only been founded in 847-49 A.D., so that the two cities must have existed beside each other for some centuries, if Burmese tradition and the chronicles of the kingdom are to be believed.

The ruins were first visited by Hannay, in 1835, and since his day by other travellers. While on the mission to Western China in 1867-68,[2] I stopped, as already stated, at Pagan and Tagoung on ascending and descending the Irawadi, but found their sites covered by impenetrable forest with the exception of some comparatively recent pagodas at Tagoung.

Tg. 1.—A medallion of red clay, imperfect,[3] but of an arched form with a broad raised border, the depressed surface being

[1] *Op. cit.*, p. 30. See also Burney. Journ. As. Soc. Beng., Vol V, p. 160 : Anderson, *Op. cit.*, p. 205.

Op. cit., p. 204 : Mandalay to Momien, p. 26. Conf. Williams. *Op. cit.*, p. 57.

[3] Journ. As. Soc. Beng., Vol. V, 1836, p. 126.

covered with three Buddhist figures. It measures 6″·50 high, by 5″·75 broad at the base. The principal figure is a seated Buddha under an arch, which is surmounted by a temple in the form of the Buddha Gayā shrine. The other two figures are smaller erect figures of Buddha, each under an arched way carrying a stūpa over it. The rest of the terracotta above these figures is covered by small stūpas and floral ornaments. The inscription below is in Devānāgarī,[1] and the terracotta has been figured.

Presented, on the 2nd March 1836, to the Asiatic Society of Bengal by Colonel Burney, who received it from Captain Hannay, who found it at the foregoing locality.

Tg. 2.—Another, somewhat similar in form but without its raised margin, and with only one seated figure of Buddha, surrounded by stūpas, and sitting under an arched way surmounted by a temple, and below bearing a Devānāgarī inscription. It measures 6″·25 high, by 4″·25 in breadth.

From Tagoung, where it was obtained by Captain Hannay, and presented by Colonel Burney to the Asiatic Society of Bengal, 2nd March 1836.

Tg. 3.—The greater part of a medallion of coarse red clay, containing a seated figure of Buddha, with a pagoda on either side of the figure, and other smaller pagodas in relief around him. He is seated under an arched way. It measures—maximum height 5,″ maximum breadth 5.″

Presented by Dr. J. Anderson, December 1868.

Tg. 4.—A plumbiferous bronze[2] figure of a seated Buddha, measuring 6″·90 high, with an unpanelled pedestal below.

[1] Journ. As. Soc. Beng., Vol. V, 1836, p. 126 p. 157, Pl. VI, fig. 2.

[2] I am also indebted to Mr. F. R. Mallet of the Geological Survey for the information that the above figures are made of plumbiferous bronze, he having kindly analyzed them at my request along with the one previously mentioned.

The figure, in Burmese style, has a high pinnacle on the top of the head, and is roughly executed. From the comparatively recent pagodas at Tagoung.

Presented by Dr. J. Anderson, December 1868.

Tg. 5.—A plumbiferous bronze figure of a seated Buddha, formerly gilt, with a halo behind the head in the form of a *pīpal* leaf, and seated on a high pedestal. Measuring 6″·25 high.

Presented by Dr. J. Anderson, December 1868.

Tg. 6.—A small plumbiferous bronze figure of a seated Buddha, measuring 3″·75 high.

Presented by Dr. J. Anderson, December 1868.

Amherst.

Maulmain is the head-quarters of the Amherst District in British Burmah. It is situated on the left bank of the Salwin, and opposite to it is the village of Martaban, which was once the capital of a kingdom. On the large island of Bhīlā, which protects Maulmain from the monsoon, there are numerous pagodas which Burmese tradition assigns to Asoka, and, even in Maulmain itself, which is a town of very recent origin, there are several pagodas said to contain relics of Buddha Gotama. At Martaban, there are two principal pagodas of nearly equal age, dating from 1282 and 1284 A.D. respectively. Behind the town, at a distance of about six miles, there are numerous natural caves in the deeply-scarped limestone hills that rise abruptly out of the vast plain, like so many rocky islands out of a sea. In the District of Amherst, which formerly included Maulmain, there are 23 groups of caves, all of them more or less ornamented by pious Buddhists and adorned with images of Buddha.

The following object was obtained from one or other of these caves:—

At. 1.—An elephant's tusk, measuring along the convexity of the curve 3′ 3″·75, encircled by six tiers of seated figures of Buddha, five in each circle, and diminishing in size from below towards the top of the tusk. They are deeply carved, and seated in peaked-arched recesses, each recess being separated by an eminence bearing an umbrella. "Found in the Pha * * bia Koo, or cave, about 100 miles south-east of Ma*(?) Darmyeng." These are the particulars given on the tusk itself, but in the Journal of the Asiatic Society,[1] it is stated that it was procured in a cave near Maulmain, and that it is of considerable curiosity and antiquity.

Presented to the Asiatic Society of Bengal, on the 4th May 1836, by Captain W. Foley.

Malayan Peninsula.

M. P. 1.—A slab, 2′ 2″ high, by 1′ 1″·50 in breadth at the lower end, and 11″·50 at the other extremity: the curved and inscribed face being narrower than the back, which is plain, the sides being beveled off to the back, each side as well as the face on each of its margins being inscribed. The figure of a Burmese pagoda is delineated in outline between the two last-mentioned inscriptions.[2] The base of the pagoda is apparently nearly square, and of some height whilst the dome-like portion is almost round and capped by a long stalk-like pinnacle, with seven umbrellas at wide intervals on the round stem, which ends above in two half circles, inverted towards each other. The figure given of

[1] *Op. cit.*, Vol. V, p. 248.

[2] Squeezes of the inscriptions occurring on this sculpture have been sent to Prof. Forchhammer, in the hope that he may be able to supply an English rendering of them for an Appendix.

this sculpture in the Journal of the Asiatic Society[1] is inaccurate. Nothing has been placed on record regarding the discovery of the slab beyond what follows.

This slab was discovered by Captain James Low, M.A., S.C., near the ruins of an old Buddhist temple in Province Wellesley,[2] in 1834, and was presented by him to the Asiatic Society of Bengal[3] on the 14th January 1835.

In recess No. 10.

M. P. 2.—A supposed sarcophagus, 2′ 3″ long, 11″·50 broad, and 9″·50 high; supported on six tubular feet 3″·75 in diameter at the base, slightly expanded above and raising the oblong trough 3″ above the ground: the base of each support is perforated by a round hole. The material is a coarse burnt clay. No history is recorded of it, beyond that it came from the Malayan Peninsula along with a drawing, and was presented to the Asiatic Society of Bengal by Colonel C. Mackenzie between 1815 and 1820.[4]

Java.

The Buddhist sculptures referred to Java, and of which there are only four, have not been found in the Asiatic Society's Catalogue, nor do they appear ever to have been catalogued, as they bear no trace of numbers.

The Art characters are, however, so distinct from those of any of the Buddhist sculptures in the Museum, that when I came to identify them for this catalogue, I felt no hesitation in regarding them as non-Indian. The material out of which they are sculptured, moreover, differs from any of the

[1] *Op. cit.*, Vol. IV, 1835, p. 56, Pl. III
[2] *Op. cit.*, Vol. III, 1834, p. 591.
[3] *Op. cit.*, Vol. IV, p. 56.
[4] As. Res., Vol. XIII, p xvii.

stones used in Indian sculpture, and Mr. Medlicott, Superintendent of the Geological Survey, informs me, that it is of very recent volcanic origin, and much more so than any known Indian volcanic rock, and that some of the figures are carved in recent lava. A few figures, which are undoubtedly Brahmanical, and also from Java, are sculptured in the same material, and as they present the same Art characters as the Buddhist figures, the latter may be considered to be of Javan origin. A good many sculptures from Java were presented to the Asiatic Society between the years 1820-24, but only a few Brahmanical sculptures were entered in the printed catalogue, and some of them are of the same material as these Buddhist sculptures.

I also took the precaution to compare these four Buddhist figures with the figures reproduced in the splendid Dutch Monograph of the temple of Bōrō Boudour, in Java,[1] and also with the illustrations of Javan sculptures in Sir Stamford Raffles' History of Java,[2] and the comparison confirmed the correctness of my identification, as they present all the art characters of the sculptural remains figured in these volumes.

A number of Indian officers visited Java during the period that that island was under British rule and immediately after it had passed into the possession of the Dutch, and among them there was one well-known officer, *viz.*, Colin Mackenzie, who is mentioned by Sir Stamford Raffles in his introduction to Captain George Baker's account of the Antiquities of Java, as having visited the ruins of Brambānan, in 1812, and as having published his journal in the Transactions of the Batavian Society.[3]

[1] Bōrō Boudour dans L'Ile de Java, Leemans, 1874: See Ind. Ant., Vol. V, p. 314.

[2] History of Java, 1817, 2 vols.

[3] Transactions of the Batavian Society, Vol. VII, 1814.

But the most famous temple in Java is Bōrō Boudour,[1] not far from Brambānan in the province of Kedūs, in the middle of the length of the island, but towards its southern coast, as it is only 35 miles, or thereabouts, from the sea. It is situated on the right bank of the Praga river, which discharges itself into the Indian Ocean, and is not far from the point where that river is joined by the Ello. A small hill, about 154 feet in height, was taken advantage of on which to build the so-called temple, the leading structure of which is the pagoda that crowns the summit.

Colonel Henry Yule, who visited Bōrō Boudour and other Javan temples, in 1861,[2] has given the following short succinct account of its structure.[3] "It is, omitting minutiæ, a pyramidal structure rising in seven successive terraces from a square base, 497′ broad on each of its sides.

"The first of these terraces is low, narrow, and without parapet, and is now covered with soil. The second terrace is higher and of considerable width, forming a basement for the highly decorated structure which rises out of it. This consists of five successive terraces, each surrounded by an elaborate architectural screen, so that between every two of these screens there is formed a corridor running round the four sides of the building. The fifth terrace forms a wide platform, from which again rise three low concentric circular terraces, bordered by as many concentric rings of small dagobas. In the centre, a larger dagoba of about 30 feet diameter, more probably 50 feet, forms the apex and crown of the edifice.

"In the outer face of each of the principal terraces are numerous niches crowned by miniature dagobas; and these

[1] *Bōrō* the name of the district, and *bodo* ancient, according to Captain Baker, but Fergusson says Bōrō Boudour, or the Great Buddha.

[2] Journ. As. Soc., Vol. XXXI, p. 16, with 11 plates.

[3] Journ. Roy. As. Soc., new series, Vol. IV, 1870, p. 416.

niches have all been occupied by cross-legged Buddhas, whilst both sides of the corridors are carved in an astonishing series of sculptures.

"The construction of the small dagobas, 72 in number, which form the three concentric rings, is very peculiar. They are hollow cages or latticed bells of stone, each of which contains a meditative Buddha immured, and visible through the diamond openings of the lattice."

Colonel Yule during his mission to Ava,[1] in 1855, described a pagoda at Mengun in Upper Burma, which he considered "had a great resemblance to the large ancient pyramidal temple in Java called Bôrô Bouddour," but he doubted "if the resemblance was more than accidental." In a footnote he suggested that the seven concentric terraces of this Burmese structure, with their central dagoba, might be symbolical of the great cosmical mountain Myen-mo (Māhā Meru) surrounded by its seven concentric and graduated ranges in the centre of the Sakwala,[2] or mundane system." More recently,[3] after having visited Bōrō Boudour, Colonel Yule applies the same theory both to it and to the Burmese pagoda,[4] holding them to be symbolical of Māhā Meru.

[1] Narrative of the mission to the Court of Ava, 1858, p. 172.

[2] For explanation of this refer to p. 10 of the 1st Part of this catalogue.

[3] Journ. Roy. As. Soc., new series, Vol. IV (1870), p. 413.

[4] The above Burmese pagoda is called the Senbyu pagoda, and is situated at Mengun, on the right bank of the Irawadi, nearly opposite to Mandalay, the capital of Upper Burma.

Captain (now Colonel) Sladen drew up a memorandum, regarding this pagoda, which was published in the fourth volume of the *Journal of the Royal Asiatic Society*, 1870, and to which Colonel Yule, Mr. Fergusson, and Mr. Horne appended remarks. Colonel Sladen held the pagoda "to be a complete symbolical representation or model of Mount Meru," and, in his remarks, Colonel Yule retracted the statement that he had formerly made, that the resemblance between it and Bōrō Boudour was purely accidental, as he held that there are "many analogies between Burma and Java, in architecture, arts, and manners of which the history is unknown, though some of them doubtless came from India with the religion which was once common to both."

Mr. Fergusson,[1] on the other hand, thinks that the peculiarities of the pagoda at Mengun, and, therefore, by implication also, of Bōrō Boudour, may be accounted for on much more mundane and less recondite grounds, and says that he is "quite content with the fact that we have here a tope with six enclosing walls, without seeking for any further symbolism at present," these enclosing walls being the equivalents of the railings around such topes as Bharhut, Sanchi and Amravati.

These Javan temples probably date from between the 12th and 14th centuries A.D.

In recess No. 10.

J. 1.—A well-carved seated figure of Buddha on a lotus throne, in the *bhūmisparsa mudrā*. This sculpture measures 3′ 5″ high by 1′ 11″ in breadth at the base. The figure is carved from a slab behind it, which is somewhat oval in form but terminating above in a small abrupt point. The margin of the slab has a line of devices intended to represent flames, a style of ornament common in Burma and Cambodia, on religious edifices. Internal to this, there is a line of rosettes and of allied forms. The rest of the slab is perfectly plain. The hair of Buddha is in small spiral curls, and there is a large top-knot behind, while rays of light are represented issuing from his head, and there is a *tika* on his forehead,

"Between his eyes the silky hair circle, like the new moon.
His eyes, blue and soft as those of the king of oxen.
His body always emitting light."[2]

Figures of this character occur on the terraces of Bōrō Boudour.

[1] See Handbook of Architecture, p. 56; and Journ. Roy. As. Soc., new series, Vol. IV, p. 423.

[2] Beal's Romantic life of Buddha, p. 179.

J. 2.—A seated figure of Buddha cross-legged with the hands as in the *jṇana* or *dhyāna mudrā*, but raised off the lap. Behind the figure there is a perfectly plain slab with nearly straight sides and rounded off above. The total height of the sculpture is 3′ 3″ and its breadth 1′ 10″. The figure is seated on a *padmasana*, and there is an aureole of the exact form of the nimbus generally represented behind the head of Bōrō Boudour figures of Buddha, and with an ornament doubtless intended to represent rays of light. The features are small and the face more elongated than in the previous sculpture.

J. 3.—A large seated human female figure in the *dhyāna mudrā*, backed by an upwardly tapering slab, rounded above, and perfectly plain with the exception of a lotus stem on the right, springing from the seat on which the figure rests, and reaching to the level of the left shoulder, where it terminates in a flower that supports a triangle, in which there is a seated figure of Buddha. The head-dress is very high and resembles certain head-dresses found in Bōrō Boudour figures, and, in front of it, there is a triangle containing a stūpa with a † like pinnacle. The head is encircled with a jewelled fillet resembling a crown. The ornaments consist of large earrings, a necklace, armlets, bracelets and anklets. The dress is a sleeveless jacket, with a garment fastened round the waist and reaching to the ankles. The breasts are greatly developed, and the limbs are short and stout. It has all the character of female figures from Bōrō Boudour. It is probably intended to represent Tārā.

J. 5.—A seated figure of Buddha on a *padmasana* and in the *dhyāna mudrā*, the sculpture measuring 3″·50 high by 1′ 1″·50 in breadth at the base. It resembles *J.1* of this series, but the back slab is more oval, and the external line of flame ornamentation is more pronounced.

JAIN SCULPTURES.

Jainism, like Buddhism, holds that its system of belief has existed for an incalculable period, during which it has been promulgated by a succession of teachers. According to the Jain system of the Universe, the world is destroyed after vast intervals of time and again renewed. In each of these renovations twenty-four teachers appear who practise the doctrines of the system and a rigid asceticism and morality by which they attain *moksha* or *nirvāṇa*. These teachers appear at different periods, and so perpetuate their doctrines through each cycle. They are, however, not confined to the present cycle only, but others of the same number have appeared in previous cycles, and others have yet to appear in cycles to come. These teachers are called Jinas, or Tirthankaras "conquerors or leaders of schools of thought," or "vanquishers of vice and virtue." Each Tirthankara has his special symbol by which he is recognised, for, in other particulars, with the exception of colour in some, their statues are alike. The following is a list[1] of the twenty-four, with their respective symbols, colours, and place of *nirvāṇa*.

[1] A list of the Tirthankaras very much the same as the following list, which is taken from Dr. Burgess' Article on the Jains, in the Cave Temples of India, was published by Dr. J. Stevenson in 1848, in his preface to the Kalpa Sutra. Sir Alexander Burnes had published a list of the Jinas, prior to Stevenson, in the Journ. As. Soc., Vol. II, 1833, page 166. Dr. Mitra in his paper on the Tirthankaras, Proc. As. Soc. Beng., 1879, gives a list of 48 Tirthankaras besides the 24 given on the next page.

List of the Tirthankaras of the present Cycle.

No.	Name.	China or Distinctive Sign.	Colour.	Place of Nirvāṇa.
1	Ādinātha or Rishabba.	Bull (*vṛisha*)	Yellow or golden.	Mount Satrunjaya, in Gujerat.
2	Ajitnātha	Elephant (*gaja*)	„	Samet Sikhar.
3	Sambhava	Horse (*asva*)	„	„
4	Abhinandana	Monkey (*plavaga*)	„	„
5	Sumati	Curlew (*krauncha*)	„	„
6	Padmaprabha	Lotus (*abja*)	Red	„
7	Suparswa	The *Swastika* mark[1]	Golden	„
8	Chandraprabha	Crescent (*śaśi*)	White or fair.	„
9	Pushpadanta	Crocodile (*makara*)	„	„
10	Śitalanātha	The *Śrīvatsa* mark[2]	Golden	„
11	Śri Anśanātha	Rhinoceros (*khadgi*)	„	„
12	Vāsupujya	Buffalo (*mahisa*)	Red	„
13	Vimalanātha	Boar (*śākara*)	Golden	Champapuri.
14	Anantanātha	Falcon (*śyena*)	„	Samet Sikhar.
15	Dharmanātha	Thunderbolt (*vajra*)	„	„
16	Santinātha	Antelope (*mṛiga*)	„	„
17	Kunthunāthā	Goat (*chhāga*)	„	„
18	Aranātha	The *Nandāvarta* mark[3]	„	„
19	Mallinātha	Water jar (*ghaṭa*)	Blue	„
20	Munisuvrata	Tortoise (*kūrma*)	Black	„
21	Naminātha	Blue Water-lily (*nīlotpala*).	Yellow	„
22	Neminātha	Conch (*śankha*)	Black	Mount Ginar.
23	Pārswanātha	Hooded Snake (*śesha*)	Blue	Samet Sikhar.
24	Mahāvīra	Lion (*śinha*)	Yellow	Pawapuri

[1] A mystical mark of this form or with the arms reversed. This symbol is probably of great antiquity in India, as it was one of the chief marks on the feet of Buddha. Professor Burnouf (see Schliemann's Troy p. 103) holds that it is intended to denote the invention of the fire-drill. The Swastika has been observed on Greek pottery of great age; on thousands of ornaments in the catacombs of Rome; on ancient personal ornaments in Scandinavia; on ancient urns and weapons in Britain; on devices in Japan and Britain; on coffins in China, and on Church bells in England. For an interesting article on this subject, see Ind. Ant., Vol. VII, p. 176, also Thomas, Ind. Ant., Vol. IX, p. 65: Beal, *ibid.*, p. 67.

[2] A mark either thus , or thus . It also occurs on the breast of Vishṇu, or Kṛishṇa where it is said to represent a curl of hair.

[3] A mystical mark of this form

The most popular of the Jinas are the first sixteen, and the last three. The figure of Pārswanātha is represented naked, generally with scandent plants on the limbs to indicate the profoundity of his meditations, and also overshadowed by *Dharana*, a Nāga, in the form of a many-headed cobra, as in the statue of the Jina in this gallery.

According to Rhys Davids,[1] Pārswanātha was probably the founder of the sect. He was born at Banāres, and married the daughter of King Prasenajita, but, like Prince Siddhattha, he left his princess, to follow the life of an ascetic, at 30 years of age. He lived for 100 years, and died, or attained to *nirvāṇa*, in 777 B.C. on the summit of the hill of Pārasnāth, or Pārswanātha, also known as Samet Sikhar, *i.e.*, "the Peak of Bliss," in the Hazāribāgh District of Bengal. As twenty out of the twenty-four Jinas attained *nirvāṇa* on Pārasnāth, it is considered a most sacred place by the Jains, and is annually resorted to by many pilgrims.

The last of the Jinas, Mahavīra, and whom Colebrook and Stevenson, along with some other authorities hold to be the author of the system, and whose real name was Nirgrantha Jnātiputra, also became an ascetic at 30 years of age, and continued his austerities perfectly naked, and without even an alms-bowl, for twelve and-a-half years, after which he became a Jina and attained *release*[2] from further transmigrations, about 526 B.C., at 72 years of age, at Pawapuri.

[1] Encyclopædia Britannica, 9th ed., Vol. XIII, p. 543. Conf. Ind. Ant., Vol. II, p. 193, p. 258.

[2] General Cunningham fixes the nirvāṇa of Buddha in 478, B.C., or forty-nine years "after the release of Mahāvīra," and adopts Colebrook's view that Gotama was the disciple of Mahāvīra. Conf. Inscrip. Ind. p. v.: Bühler Ind. Ant., Vol. VI, p. 151: Thomas *ibid*, Vol. VIII, p. 30: Stevenson's Kalpa Sutra p. III: Pandit Bhagwānlāl Indṛaji, Ind. Ant., Vol. X, p. 347: Frankfurter, *ibid*, Vol. X, p. 153: Ed. Thomas' 'Jainism, the Early Faith of Asoka:' Journ. Royal As. Soc., New ser., Vol. IX, p. 155.

Dr. Bühler[1] claims for himself and Professor Jacobi[2] "the discovery of the real name of the founder of the Jainas," whom they hold to have been Mahavira, whose correct name, as already remarked, is Nirgrantha Jnātiputra. Dr. Bühler observes that "Jnāta or Jnāti appears to have been the name of the Rajput clan from which the Nirgrantha was descended."

The Jains, a term derived from Jina, are divided into two sects.[3] "The Sky Clad Ones" or Digambaras, and the "White Robed Ones" or Swetambaras. The first are also known as the Nirgranthas, "without a bond," and Nagnātas, naked mendicants, their external distinguishing feature being that they went quite naked,[4] whence the term *Digambaras*, and they are almost certainly, according to Rhys Davids, identical with the Niganthas of the Buddhist Pali Piṭakas, and of one of Asoka's edicts, and are therefore as old as the 4th century B.C. The latter, or "White Robed Ones," are probably not older than the 6th century A.D.[5]

The Jain scriptures are not older than the 6th century, although they are founded on very early traditions. Like the Buddhist, the Jain system of belief aims at *nirvāṇa*, which can be attained by accepting certain metaphysical theories, and by the practice of "liberality, gentleness, piety, and remorse for failings—by goodness in thought, word, and deed, and by kindness to the mute creation, even to the forms of vegetable life;" and hence they consider it an act of piety to found and maintain hospitals and homes for sick and homeless animals. The *moksha* or *nirvāṇa*, how-

[1] Ind. Ant., Vol. VII, p. 143, foot-note.

[2] Ind. Ant., Vol. IX, p. 158.

[3] Rhys Davids, *op. cit.*

[4] At present the Digambara sect, as a rule, only adopt the sanctity of nakedness at their meals, but a few recluses, or Yatis, always practise the nude.

[5] Bühler, Ind. Ant., Vol. VII, p. 28. Conf. Ind. Ant., Vol. VIII, p. 311.

ever, of the Jains, differs from that of the Buddhists,[1] as the former believe in the existence of a soul within the body, and in the transmigration of souls, *moksha* being the emancipation from the power of transmigration. The system does not teach the existence of a God, nor, like the Hindu faith, the absorption of the soul into the deity, but it includes in its angels and demons nearly all the gods of the Hindus, and the Vedas are respected and sometimes quoted, according to Rhys Davids, in support of Jain doctrines, but Burgess says that one of the leading doctrines of Jains is the denial of the authority of the Vedas. The Jains are most numerous in Western India, but they are also scattered over the rest of India, and they have one recent temple in Calcutta. Their most imposing buildings are the famous temples at Mount Abu,[2] and their largest colossal statues occur in the Maisur and the Kanara country.[3]

Connagar.

In Cabinet No. 5.

Cr. 1.—A small marble figure of Pārswanātha, 11″·25 high, seated in the *bhūmisparsā mūdrā*. The cushion on which the figure is represented to be seated is inscribed. On the upturned palm there are three circles, side by side, and on the chest an oval, four-lobed eminence. The small spiral curls in this, as in two of the other Jain statues in this gallery are reduced to a kind of coronet consisting of three concentric bands. A large seven-headed cobra forms a canopy over the head of Pārswanātha.

[1] Conf. Part I of this Handbook, p. 237.

[2] Burnes. Journ. As. Soc. Beng., Vol. II, p. 161: Fergusson's Hist. Arch., Vol. II, p. 620.

[3] Mackenzie, Ind. Ant., Vol. II, p. 129, Pl. v: Burnell, *ibid*, p. 353. Pl. xx.: Walhouse, *ibid*, Vol. V, p. 36, Pl. iii.

BENGAL ASIATIC SOCIETY

Found at low water, at Connagar, on the right bank of the Hūglī, about 10 miles above Calcutta, by Babu Behari Lall Bose. This figure had probably fallen overboard from some up-country boat, and is evidently of recent origin.

Presented by Babu Haran Chandra Bose, 18th August 1882.

Mānbhūm District.

The District of Mānbhūm forms the eastern part of the Chutiā Nāgpur Division of the Province of Bengal. It is bounded on the north by the districts of Hazāribāgh and Bīrbhūm, on the south by Singbhūm and Midnapore, on the east by Burdwan and Bānkurā, and on the west by Lohārdaga. The late Colonel Dalton [1] states that two distinct types of architectural remains are found, one in Jain temples and the other in the Brahmanical temples, and that the former are generally found on the banks of streams. He instances a number of sites, and states that the ruins "are doubtless of great antiquity." [2]

In the south-east corner of the Gallery.

Mm. 1.—This figure of Sāntinātha, the 16th Jina, is known by his symbol, the Indian Antelope, placed below the lotus pedestal on which he stands. The figure is carved in bold relief, against a slab two feet high and one foot broad, and behind the figure there is a round slab, like the back of a chair, terminating in a peaked ornament on each side, and behind the head is a somewhat horse-shoe shaped nimbus. There is an attendant male human figure on each side, carrying a chauri, and with one arm akimbo, and below the pedestal on which each stands is a lion. Above these attendants there are, in relief, two other figures of Jinas, one above the other on

[1] Journ. As. Soc. Beng., Vol. XXXV, Pt. 1, p. 186.
[2] Conf. Beavan. Proc. As. Soc. Beng., 1865, p. 66.

each side of the slab, and above the highest pair there are some effaced figures, probably *vidyādharas*. The highest pair of Jinas is effaced, and the symbols on the lowest pair are so obscurely represented that it is impossible to determine what they are.

From an old Jain temple in the Mānbhūm District of Chutiā Nāgpur. Presented by V. Ball, Esq. 22nd August 1877.

Mm. 2.—A somewhat similar sculpture, measuring 2′ 2″·50 × 1′ 2,″ the principal figure being the first Jina Ādinātha, as indicated by his cognizance the bull, below the lotus pedestal on which he stands, and at each corner of which, as in the previous one, there is a lion. There is a male human attendant figure as in the last, less than half the size of the Jina himself. There is also the same kind of arrangement behind the figure as in the last, with the *vidyādharas* above uninjured, and a *chhatra* over the head which has an elaborate head-dress, while the head of the previous figure had small curly locks as in figures of Buddha Gotama. On each side of the principal figure, arranged in seven rows, one above the other on each side of the slab, are the 24 Jinas, Pārswanātha being indicated by the many-hooded snake over his head, but the other symbols have not been indicated beyond some conventional carving in front of each pedestal.

From an old temple in the Mānbhūm District, Chutiā Nāgpur. Presented by V. Ball, Esq., 22nd August 1877.

Kampilya.

Kampilya was the southern capital of the great kingdom of Panchāla, which, according to the Mahābharata, extended from the Himalaya to the Chambal. Drona, the teacher of the military art to the Kaurava and Pāṇḍava princes having been slighted by Drupada, the king of Panchāla, his former school-

fellow and companion, became his enemy, and by means of the Pāṇḍavas took Drupada prisoner, but he spared his life, dividing his kingdom however, retaining the northern capital for himself, but allowing Drupada to retain the southern half and its capital Kamilya.[1]

It was at this city that the Swayamvara of Draupadī, the beautiful daughter of Drupada was held, and at which she selected Arjuna, one of the five Pāṇḍava princes, to be her husband; but through the influence of Kuntī, the mother, and the sage Vyāsa, Draupadī became the wife of all the brothers.

The site of this ancient city, of which no trace now remains beyond a few broken bricks, is in the Doab, on the left bank of the old Ganges, between Budāun and Farrukhābād.

The ruins were visited by Colonel C. Mackenzie in 1815, and the sculptures he obtained there were Jain. The remains that have been observed at the northern capital of Panchāla are also Jain.[2]

Ka. 1.—A small reddish sandstone pedestal forming a lion throne, on which four of the Jinas are seated back to back against a quadrangular pillar, terminating above in the foliage of *Saraca indica*, which forms a bower over each figure, with suspended garlands. The heads of the figures have been broken off. Each figure is in the *bhūmisparsā mudrā*, and there has been a beaded halo behind each head. There is a lion at each corner of the throne, one-headed, but with two bodies, a body to each side of the pedestal which is divided into two parts by a wheel of the law placed transversely, and on one face of the pedestal a man and a woman are worshipping the chakra. The symbols of the Tirthankaras are not shown.

[1] Arch. Surv. Rep., Vol. XI, p. 11: *ibid.*, Vol. I, p. 255.
[2] Cunningham, *op. cit.*, Vol. I p. 264, foot-note.

The total height of the sculpture is 2′ 2″, and it is 11″ square at the base. There is a mortice on the upper surface, so that the sculpture probably formed a pillar, or a baluster of a railing. It is described by Dr. Mitra, as No. 837 of his Catalogue,[1] where it is said to represent the "four Dhyani Buddhas" but Dr. Mitra was apparently not aware of the locality whence it was obtained. By the aid, however, of Colonel C. Mackenzie's manuscript drawings, I have been enabled to identify this sculpture as it is there figured (No. 13), and described as a "Sculptured altar brought from the ancient Jain Temple of Campela in Rohilcund."[2]

Presented to the Asiatic Society of Bengal by Colonel C. Mackenzie, 15th February 1815.

Ka. 2.—A similar sculpture, 2′ 2″ high, and 1′ 1″·50 square at the base, but without the lion throne. The four Jinas, one of whom is Pārsawānatha, as indicated by the five-headed cobra on his head, are standing erect on a simple flat pedestal, at each corner of which are a couple of human figures, much injured, but apparently kneeling. The heads of the Jinas are very much injured. None of them have symbols except Pāraswānatha. The top of the pillar against which they stand dilates into a kind of conventional floral canopy over each Jina except Pāraswānatha. The sculpture has also a mortice, so that it probably was a fellow pillar or baluster of the previous sculpture.

This sculpture is also figured in Colonel C. Mackenzie's drawings, and it has a similar history to the last. In Dr. Mitra's catalogue it is No. 836; and is described as "Four erect human figures, standing under a tree, mutilated."

[1] *Op. cit.*, p. 47.

[2] This is also No. 7 of Colonel C. Mackenzie's Memorandum. See his letter dated 8th February, 1815, in the MS. Records of the Asiatic Society of Bengal.

Presented to the Asiatic Society of Bengal by Colonel C. Mackenzie, 15th February 1815.

Ka. 3.—A fragment of a sculpture in the same red sandstone as the two previous sculptures, and therefore probably with the same history, as it is Jain. It consists of two temples, one larger than the other, with four roofs, surmounted by expanded *chhatras*, and *amlasīla* ornaments. Sitting in the temple, between two pillars, is a *śāktī* with one foot on a stool and the other leg drawn up, and holding an erect leafy object in each hand. Externally the temple has a *sārdūla* on each side. In the little temple adjoining there is a Jina in the erect attitude. The sculpture on the left side terminates in a mythical elephant's head, on which is a small kneeling human figure.

Tripura.

The modern village of Tewar[1] is distant about 6 miles from Jabalpur, Central Provinces, and is situated on the right bank of the Narbada, about two miles from the famous Marble Rocks. About half-a-mile to the south-west of the village, there are the ruins of an ancient city called Tripura or Karanbel, which General Cunningham states was famous as the site of the defeat of the demon Tripura by Siva.[2] It was the capital of the Kulachuri Rajas[3] of the kingdom of Chedi,[4] and General Cunningham suggests that it may be identified with the Sageda of Ptolemy.[5]

The site consists of a series of extensive mounds which have been used as quarries for ages, the most recent (1861)

[1] Yule, Journ. As. Soc. Beng., Vol. XXX, p. 211, Pl. III, p. 409.

[2] Arch. Surv. Rept., Vol. IX, p. 54, Pl. XIV, fig. 2.

[3] *Op. cit.*, p. 54.

[4] General Cunningham has fixed the starting point of the Chedi era, or *Samvat*, in the year 249, A. D.: Conf. Preface, Arch. Surv. Rept., Vol. IX, p. VII.

[5] *Op. cit*, p. 56.

act of vandalism perpetrated on these ruins having been the destruction of the largest mound, the site of an old Jain temple, the stones of which were used to build the bridge of the Great Indian Peninsular Railway over the Narbada.

In 1861, Colonel Henry Yule[1] discovered two small but ancient-looking temples, in a mound to the westward of the great mound destroyed in 1861, and he states that both appeared to be Jain, and it seems probable that these are the temples described by Mr. Beglar.[2] The following pieces of sculpture were found about them partially buried.

Some inscriptions have been found among the ruins, and in the village of Tewar, and have been translated by Professor Hall.[3]

In north-east corner of the Gallery.

Ta. 1.—An elaborately carved sculpture, 4′ 3″ high, and 2′ 8″ broad, with a figure of the tenth Jina, Ṣitalanātha, sitting on a richly cushioned throne in the *bhumīsparsā mūdrā* under a *chhatra* and with an elaborate lotus medallion or nimbus behind the head. The figure is known to be this Jina by the *srīvatsa* symbol on the chest and on one sole. There is a large attendant male human figure with an elaborate head-dress on each side, accompanied by a small human female figure, and over these, on each side, is a cherub or *vīdyādhara* offering garlands, and above these, on a lotus pedestal, on each side, has been a mounted elephant with an attendant behind it, bowing in reverence to the tree. The lobes of the ears of the Jina are enormously enlarged by ornaments, and the hair

[1] *Op. cit.*, p 211.

[2] Arch. Surv. Rep., Vol. IX, p. 58, Pl. XIV, fig. 2.

[3] Journ. American Oriental Soc., Vol. VI, pp. 449—536: Journ. As. Soc. Beng., Vol. XXX, 1861, pp. 317-336: and Addendum on the Identification of Chedi with the Tchi-ki-t'o of Hwen Thsang: S. Julien's Mém, de H. T., t. II p. 168, p. 408.

is in small spiral curls gathered into a top-knot. The features are very short, round and flat, and the eyes very narrow and elongated.

From a mound at Karanbel. Presented to the Asiatic Society of Bengal, by His Excellency Lord Canning, Governor General of India, 2nd October 1861.

Ta. 2.—Another, and more perfect sculpture than the last, and with the lotus throne supported on two richly carved pillars in front. Below the throne there are two *sārdūlas* with open mouths and pawing the ground, and behind them at the corners, two women at one side, and a woman and a man at the other, the front figure in each case kneeling. The sides of the back of the throne are also supported by *sārdūlas*. In front of the throne, between the pillars, a richly ornamented cloth hangs down in front. The Jina is the same as in the last sculpture, and is in the same attitude.

From Karanbel. Presented to the Asiatic Society of Bengal, by His Excellency Lord Canning, Governor General of India, 2nd October 1861.

Ta. 3.—A fragment, 2′ × 1′ 8″·25, probably the upper part of a large statue of a Jina. It consists of a conventional representation of the Bodhi tree (*Ficus religiosa*), behind the branches of which is a conventional representation of a lotus flower, resembling somewhat the medallions of the Bharhut Stūpa. On the left side of the dome-shaped tree, is a figure of Siva and Pārvatī, below which is a *makara* swallowing a human being, and in the opposite corner there are the remains of a similar monster.

I judge the sculpture to be from Tripura, as the stone and art are evidently the same as in the two preceding pieces.

In No. I on the north side of the Gallery.

Ta. 4.—An architectural fragment, probably part of a Jain

temple, and which from the similarity of the stone to the foregoing specimen, is probably from the same locality and with a similar history. It measures 2′ 3″ × 1′ 6″ × 9″.

Ta. 5.—Portion, 31″·50 × 16,″ of a large sculpture elaborately carved and consisting of a handsome pilaster to the left, on the right side of which stands a male human figure in an easy attitude with a bull at its feet in the background. The head of the figure is lost, but round the neck hangs a garland of *vertebræ* hanging down below the knees where there is a clasp, the centre of which is a monkey's skull. Behind the head there is a lotus flower as a halo. The pilaster has the same characters as the pillars on the foregoing Jain sculpture, to which this fragment, in the stone of which it is made and in its general art characters, has so strong a resemblance, that it is probably one of the sculptures found by Colonel Yule in this locality.

Gwalior.

The city of Gwalior, with its fortress[1] the residence of the Maharajah Scindia, is situated about 65 miles nearly due south from Agra. The fortress was in ancient times an important seat of the Jain religion. It was founded in 275 A.D., and is built on an isolated rock, a scarped outlier of the Vindhyan sandstone, resting on a base of massive bedded trap.[2] The rock attains to a height of 342 feet, and on its eastern side there are a number of colossal figures carved on it in relief, some of them 20 to 30 feet high. But there are many other groups of similar figures, some of which are even more colossal, one being 57 feet high, and quite naked. They are accompanied by inscriptions, some of which have been

[1] In the Report of the Curator of Ancient Monuments in India for 1881-82 it is stated, p. CLXVII, that "Major Keith's report on Gwalior is being printed, and may serve as a guide to the fortress and city."

[2] Medlicott and Blanford's Manual of the Geology of India, Vol. I, p. 56.

translated by Dr. Mitra.[1] Besides these figures, the rock is also covered with small niches, and with caves excavated in it, many of them containing small statues, while others may have been originally cut out as cells for recluses. The inscriptions associated with these caves, niches, &c., record that they were all excavated and carved within a period of about thirty-three years, between 1441 and 1474 A.D.[2]

During the time of the English traveller, William Fitch, 1610 A.D., there was the life-sized figure of an elephant mounted by two human figures outside the gate of the fortress, now known as the Elephant Gate. This elephant was also described by the Emperor Bābar, A.D. 1525.

There are cisterns on the side of the cliff, and numerous tanks within the fortress which also contains the ruins of Hindu and Muhammadan palaces, and Hindu and Jain temples.

The finest example of Hindu architecture, according to General Cunningham,[3] is the Mân Mandir Palace (1486-1516), which Fergusson[4] says "exhibits one of the most picturesque combinations of Saracenic with Hindu architecture to be found in India. It is entirely of stone, and carved with a degree of elaboration which is only to be found in such combinations."

There is a temple, the "*chaturbhuj*" or "shrine of the four-armed God," cut out of the solid rock, close to the Lakshman Gate, and the inscription associated with it has been translated by Dr. Mitra,[5] and from this record it appears that this temple was excavated in 876 A.D.

[1] Journ. As. Soc. Beng, Vol. XXX, p. 267, and Vol. XXXI, 1862, pp. 391-424.

[2] Cave Temples of India, p. 510.

[3] Cunningham. Arch. Surv. Rep., Vol. II, pp. 330-396, Pls. LXXXVI—XCI.

[4] Hist. Arch., Vol. II, p. 605.

[5] *Op. cit.*, Vol. XXXI, p. 398.

But the most remarkable temples are those known as the Sas Bāhu, the larger one dedicated seemingly to Padmaprabha, the sixth Tīrthankara, and built in the form of a cross and apparently founded in 1092 A.D. All that remains of it, however, are the porch and a ruined sanctuary. Fergusson[1] observes that "This temple is interesting, not only from its perfectly known date, which is a landmark in the style, but from its sculptures exhibiting such a mixture of Jainism and Vishṇuism as to have led to considerable difference of opinion as to which religion it should be ascribed. It is in fact a perfect architectural illustration of that confusion between the two faiths already remarked upon at page 561," where Mr. Fergusson states his opinion that Buddhism, Jainism and Vishṇuism are "three stages of one superstition of a native race." He goes on to remark—"It can hardly be doubted that it was originally dedicated to one of the Tīrthankars; but all the nine Avatars of Vishnu are there." * * *

The smaller of these two temples, also in the form of a cross, was probably built about the same time as the larger one, and has a similar history.

General Cunningham has also observed the remains of another Jain temple, or rather a Muhammadan building made of Jain materials.

There is also the Telī-ka-Mandir, the loftiest building in Gwalior, originally dedicated to the worship of Vishnu, but, according to Cunningham, now devoted to the worship of Siva, and this temple he considers dates from the 9th or 10th century.

A temple of the Sun existed in Gwalior at the beginning of the 4th century, but it was destroyed by the Emperor

[1] *Op. cit.*, p. 632.

Altamsh, the Slave King of Delhi, in 1232 A.D. General Cunningham believes that the site of this temple is indicated by the tank called Sūraj-Kund.[1]

There are said to be numerous subterranean passages, and one is supposed to lead to Agra.[2]

The following copper pagoda and figures were found in 1869, in excavating foundations for a mess-house in the Fortress, near the remains of the old citadel wall, at the depth of 12 or 13 feet. An inscribed slab about 9″·50 square was found at the same time; but whether exactly in the same locality as the figures, I have been unable to discover.

Dr. Mitra has been so good as to translate this inscription for me which he reads thus :—

"Salutation to the Supreme Lord of the *Ganas*. In the Saka year of the auspicious Sālivāhana, numbering the sages (7), the sages (7), the lord (6) and mother (1) together equal to 1677, and corresponding to the Christian year 1755, on the first of the wane in the month of Kārtika, on Sunday, when the asterism in the ascendant was Mriga-siras, verily at the vesper conjunction, this beautiful assembly hall with (broad) foundations was erected on the Gopa hill, for the —— inhabitants, by Lakshmana, younger brother of Rāma. In the year Vikrama Samvat, 1812, in the year named Pārthiva (of Jupiter's cycle), on Sunday, the first of the wane, in the month of Kārtika —."

"The architect was Devasena."

Dr. Mitra makes the following observations on the word *Gopa*. He says "the word in the text is *gopājnayā*, and it appears very clearly on the stone. It means "by order of Gopa," but the meaning does not seem consistent. Who

[1] For a translation of the inscription regarding this temple, see Dr. Mitra, Journ. As. Soc. Beng., Vol. XXX, p. 267.

[2] Arch. Surv. Rep., Vol. VII., p. 102.

Gopa is does not appear. If it had been the name of a king, the writer would have for certain put in a regal title; if that of a common person his order would signify nothing, and would not have been referred to. I suspect, therefore, that the engraver has, by a blunder, converted the original reading *gopāhvaye*, 'on the hill called Gopa,' into the inapplicable word. The locale of the hall is what the context requires here, and I have accordingly rejected the apparent reading in my translation." This slab is in the Inscription room of this Museum.

Gr. 1.—A quadrangular tower made of copper, but much corroded. The total height is 1′ 6″·75, and its basement is 6″·25 square, and about 4″ high. There are three storeys, each of which is supported by a pillar at each angle, and the storeys diminish in height from below upwards. Each is solid, and there are 12, 8 and 4 Jinas, back to back in the first, second and third storeys respectively, that is, all the twenty-four Jinas are represented. The four figures in the uppermost storey differ from the others in being naked and being in the *bhūmisparsā mudrā*, and one of them, Pārswanātha, is indicated by his cognizance, the polycephalous snake forming a canopy over his head, but the symbols of the other twenty-three Jinas cannot be detected. All appear to have had a triangular figure on the centre of the chest. The top of the tower terminates in an *amlasīla* ornament.

This temple and the following four copper figures were presented by the Government of India, 13th August 1869.

Gr. 2.—A figure apparently of Chandraprabha, the eighth Jina, in the *bhūmisparsā mudrā*, on a throne, the back of which supports a large nimbus surmounted by the crescent moon. At the sides of the upper portion of the back of the throne there is an elephant's head. The total height is 10″·30

the breadth of the throne 5″, and the height of the figure 5.″ The hair is in small curly locks, and the figure is naked.

Gr. 3.—A figure of a Jina in the *bhūmisparsā mudrā*, but with no symbol remaining to indicate who is intended; height 5″·50.

Gr. 4.—Another figure, apparently of a Jina in the *bhūmisparsā mudrā*, but the symbol is lost. The hair is long, and falls down over the shoulders. Height 5″·50; breadth of throne 3″; height of figure 3″·50. The back of the throne and nimbus have been broken off.

Gr. 5.—A much corroded figure of a Jina in the *bhūmisparsā mudrā*, and not seated on a throne. Height of the figure 6″·75.

Miscellaneous Jain Sculptures.

J.Ms. 1.—A sculpture, 4′ high by 2′ 2″ broad, being an erect figure of Pārswanātha standing under a seven-hooded snake, the figure being carved in deep relief, so much so, that it is only connected to the slab by its head, shoulders, and a few other parts at intervals below. The coils of the snake behind the figure extend to the ground, and have been ingeniously taken advantage of by the sculptor to be the points at which the figure is attached to the main mass. On the right hand of Pārswanātha stands a female Nāga in human shape with a snake over her head, and holding a long handled *chhatra* over the Jina. The rest of the slab is profusely covered over with human figures, demons, monsters and animals, doubtless a representation of the attack on Pārswanātha by his enemy Kamatha, treated after the fashion of the attack of Māra on Buddha Gotama, as depicted in Buddhist sculptures, *e.g.*, those from Sārānāth in this gallery, and already described. Some of the uppermost figures are attempting to hurl down rocks, while others at the side attack the Jina, sword and shield

in hand. Some of the attacking figures have the heads of animals, and these have generally human faces represented on their bellies.[1] A number of the human figures are much emaciated; and one in particular, a large male figure to the right, is a rather powerfully executed figure, a personification of famine with sunken eyeballs, his body so emaciated that each individual muscle is portrayed as if it had been carefully dissected out. Above it, a buffalo rears against the Tīrthankara. At the feet of the Jina, on the left hand side, there are some little Nāga figures, in human form, kneeling in adoration, and, on the opposite side, a man and a woman are in adoration at the feet of the Jina.[2]

The history of this sculpture has not been traced.

J.Ms. 2.—A black stone figure of Pārswanātha roughly executed, 1′ 8″ high by 1′ 4″ broad, and with an inscription on the back of the pedestal. There is no slab behind the figure. It is seated in the *bhūmisparsā mudrā*. There is a large conical eight-lobed *kaustubha*[3]-like symbol on the centre of the chest, while the nipples are represented each as a large circle, containing a somewhat convex disc, with a rounded eminence in its centre. On the upturned left palm there is a diamond-shaped figure; and on the soles, portions apparently of a similar symbol.

I am indebted to Babu Pratapa Chandra Ghosha for the information that the inscription states that the figure was dedicated by Sri Ratri Sinha in praise of Pārswanātha and the dedication of his temples.

J.Ms. 3.—A similar figure to the last, also inscribed and with similar symbols. The ears are long and pendulous,

[1] Arch. Surv. Rep., Vol. I, p. 255 : *ibid*, Vol. XI, p. 11.

[2] Cunningham, *op. cit.*, Vol. I, p. 264, foot-note.

[3] The *kaustubha* was a celebrated jewel obtained at the churning of the ocean, and worn by Vishṇu or Kṛishṇa on his bosom. *Dowson, op. cit.*

and the hair, as in the former figures, is in small spiral curls. The figure measures about 12″·50 in height, and is of highly polished black stone, so that the colour is not that of the tenth Jina.

Babu Pratapa Chandra Ghosha who has also kindly examined the inscription on this figure, states that he has been able to read the following: "In the Samvat year 1908, this figure of Sāntīnātha is placed by * * * * * * * * * on a jewel seat," but he has some doubt regarding the first numeral in the date.

The year 1908 Samvat corresponds to 1851 A.D. Only one figure of Sāntīnātha was in the Museum, prior to 22nd August 1879, as far as I have been able to make out, and it was presented by G. Wellesley, Esq.,[1] 15th July 1826, as ascertained by me from the letter that accompanied the donation, and which I found among the records of the Society, in 1879. This letter, however, could not be found, in 1883, when I again applied to the Society for it, in order once more to verify the date, and description of the figure.

J.Ms. 4.—A small fragment, 1′ 3″ high, of an erect figure of a Jina, but wanting the head and a considerable part of the legs and arms. It has been part probably of a larger sculpture, as there are to the right two small figures of Jinas in the *bhūmisparsā mudrā*. No history.

[1] As. Res., Vol. XV, App., p. XIII.

BRAHMANICAL SCULPTURES.

Bhuvaneswar.

This ruined temple city is situated in Orissa, a little more than half-way between Cuttack and the town of Purī, of Jagganāth. It is devoted to the worship of Siva, and is a great place of pilgrimage. The great Sivaite Temple at Bhuvaneswar was commenced in 500 A.D. by Yayāti Kesārī, the founder of the Lion dynasty of Orissa, and was completed by one of his successors, in 657 A.D. The beautiful vestibule to this temple was built between 1099 and 1104 A.D., not long after the Lion dynasty had been extinct. More than 500 temples exist, in a more or less ruined condition, ranging from 50 to 150 feet in height. Fergusson describes each as consisting "of a great tower or *vimana*, in the centre of which, as in those of Southern India, is the cell, a cubical apartment containing the image. No light is admitted to this except by the door, and this is, in all great temples at least, preceded by a square porch or *mantapa*, with a door on each face; three opening towards the court, one to the cell."[1] The porches externally are covered with rich carvings, but in some cases the subjects are of the most obscene character.

The temples of Bhuvaneswar have been described in detail, and profusely illustrated by Dr. Rājendrā Lala Mitra, in his large work, entitled "The Antiquities of Orissa."[2]

Br. 1.—A sculpture, 36″·50 high, very elaborately and finely carved. It represents a human female figure, 26″·50 high, standing under a kind of bower or arch overhead, consisting of arboreal devices, chiefly intertwining stems and

[1] Fergusson's Hist. Arch., Vol. II, p. 592.

[2] *Op. cit.*, Vol. 2, 1880. Conf. Stirling, As. Res., Vol. XV, p. 187; Hunter's Orissa, Vol. 2.

flowers, a large closed convolvulus-like flower hanging down directly over the head of the figure. The figure is sculptured in that curious and unnatural double curve, which seems to have been considered by Indian artists of that time as the most graceful attitude for a female figure. The right hip is thrown so much to that side, and the left shoulder is inclined so much to the left, that the *nates* form a marked concavity, the left limb being relaxed and thrown backwards. The back of the figure is directed outwards and to the left, but the face is full on to the right side, and the head is bent down looking at a small human figure, a child with an old face, and which is held up in the hands, on a level with the face of the statuette. The figure is clothed from the waist downwards with a thin garment reaching down to near the ankles, and thrown over the left shoulder and round the right arm. The expression of the face is pleasing, but the features are peculiar, as the nose is long, sharp and straight. The hair is simply brushed back from the forehead over the ears, and is tied behind the neck and gathered into a large loop or bow, into which a bunch of the flowers of *Saraca indica* is introduced. There are a few short spiral curls over each temple, and a single flower on each side of the head with a central hair ornament. The ears are pierced for two kinds of ear-rings, and round the neck is a torque and long-beaded chain, and on the arms are armlets—one a knobbed bracelet, and a long one consisting of a number of united rings, both being worn by Orissa women of the present day. There are rings on the fingers and toes, and two kinds of bangles. To the left is a small erect bearded human figure, with some object thrown across the right shoulder, and the left hand held upwards. The hair in this figure is dressed much in the way that the men of Orissa now wear their hair. To the right there is a small erect human female figure, 4″

high, and dressed much in the same way as the principal figure.

In Dr. Mitra's catalogue this sculpture and the following three others, are numbered 805—8, and designated "Ornamented figures in alto relievo, standing under trees; brought from Cuttack. Donor, Captain Kittoe," and the Journal of the Asiatic Society is referred to; but the volume and page in which these sculptures were supposed by Dr. Mitra to be mentioned are not given, and I have in vain endeavoured to find any reference to them in the Journal of the Asiatic Society. In his work on Orissa,[1] after he had visited Bhuvaneswar, Dr. Mitra speaks of Br. 3 of this series as a sculpture from Bhuvaneswar, but he does not give his authority for so doing, so that some doubt still attaches to the history of these sculptures which are placed only tentatively under Bhuvaneswar. *Br. 1* bears a short inscription which Babu Pratapa Chandra Ghosha has been so good as to examine for me, and informs me that it means "Kartikeya, nursed by Ganga, to whose care the hero was consigned by Agni. Although Kartikeya was born of Siva (Durga), Ganga is said to have nursed him. The bearded figure standing behind the large female figure, I would think represents Agni, who is red-bearded. The reading in Roman letters, therefore, is—Gāngata = belonging to Ganga = Kartikeya."

Presented to the Asiatic Society of Bengal by Captain M. Kittoe.

Br. 2.—Another erect human female figure, probably a dancing girl, represented in the curved attitude of the previous statue, and standing under a tree on which there are large fruits, among which two common monkeys—*Macacus rhesus*, are enjoying themselves. The front of this figure

[1] *Op. cit.*, Vol. I, p. 101.

is directed towards the spectator, and it is represented nude, with the exception of a very flimsy garment which is being pulled up and adjusted with both hands over the person. The hair is dressed much as in the previous sculpture, and the figure is decorated with ornaments of much the same character. There are two small attendant female figures, one of which, as in the large figure, has a Siva mark on the forehead. The front of the pedestal, which is a simple flat slab, as in the previous sculpture, bears a short inscription, which Babu Pratapa Chandra Ghosha considers to be a mason's mark, thus—"Radhuta=finished=completed=accomplished."

Br. 3.—A sculpture similar to the last, but somewhat larger. The principal figure is 27″ high, and represents a woman standing erect under a bower formed by a fig tree in which are seen squirrels, and a bird. She is engaged at her toilet, and holds in front of her face, in her left hand, a convex, somewhat square mirror, with a handle behind. Her right hand is raised over her head arranging her hair, which is done up much in the same way as in *Br. 1* of this series, and similarly ornamented. Her dress and ornaments are nearly alike those of *Br. 1.* She is attended by two human figures, one a female figure measuring 19″ high, and the other a small male figure, 11″·50 high. The attendant woman has a satchel over her right shoulder, and her left hand is thrown backwards taking out some object for the use of her mistress whom she resembles in her attire. The features of this figure are distinguished by a prominently hooked nose. The man has a bag resembling a courier's bag over his left shoulder, and his right hand is raised as if he had been handing some object to the lady.

Presented to the Asiatic Society of Bengal by Captain M. Kittoe.

Br. 4.—A sculpture like *Br. 1,* but with a flat slab held

in the left hand on which the figure is either writing or drawing with a thick style. As in *Br. 1*, she is attended by a small bearded man, and by a woman as well. The sculpture measures 41″ high. All of these sculptures seem probably to have formed the balusters of a railing, or some other part of a building, as each has had 'a tenon above. The inscription on this sculpture Babu Pratapa Chandra Ghosha says,—reads "*Kavata* = Painter—from *kava*, to colour, to tinge with various hues. The tablet and the pencil in the hand of the figure, make me think that it is the figure of a painter."

Presented to the Asiatic Society of Bengal by Captain M. Kittoe.

Br. 5.—An elaborate sculpture, 43″·50 high by 8″ broad, consisting of a rampant monster with a flat, broad head, with an obliquely ribbed face, horned eyes, moustache and ridge-like nose, terminating above in an imbricate floral device, and known as *sārdūla*. The wide mouth is open, and a bridle passes from its sides to a small human male figure mounted on the back of the *sārdūla*. There is a floral device on the cheek, a string of beads around the neck, and the mane is represented by a series of short parallel ridges, each ridge terminating in a small knob-like curl. The fore limbs are very short and clawed, and there is a foliated scroll on the outside of each, and a beaded line on its posterior aspect, and a circle over each wrist-joint, the mammæ being pectoral. The human figure astride this rearing monster has a high peaked hat of three tiers, and knee-boots. There are seven toes on the broad feet of the *sārdūla*, and a floral scroll on the outside of the thigh prolonged down the front of the limb as a beaded line. Underneath, in front, this monster is attacked by two kneeling human figures, one of which has a square shield. From these figures the sculptor has run up a floral device to assist in supporting the heavy mass above. This sculpture,

and the following one, are described by Dr. Mitra, *see* 809 of his Catalogue, as "lions rampant, mounted by human figures, and standing on men attempting to destroy them with drawn swords." The general character of this and the next sculpture proclaim them undoubtedly to be of the same origin as figures *Br. 1* to *Br. 4*. From the circumstance that the pedestal on which the figure stands is a flat slab, and that there is a rough projecting piece from the head of the *sārdūla*, the sculpture was in all likelihood a bracket of some sort.

Br. 6.—Another like the last, and probably having a similar history.

Plaster of Paris Casts from the Bhuvaneswar Temples.[1]

In recess No. 2.

Br. 1.—Portion of a door-jamb, 52″ × 7″·25,[2] consisting of a scroll of foliage, or an arabesque, forming a succession of ten circles or loops, each containing human figures, and figures of mammals and birds admirably executed.[3]

The sculptors of these temples revelled in combinations of this kind, as will be seen from the following casts. The Orissa carver in stone of these days, went direct to nature for his designs, and the results of his labours in combining groups of animals with foliage, show that he must have been a keen observer. They are extremely pleasing pieces of art, not only on account of the beauty of their execution, but by reason of their truthfulness to nature.

[1] The only list of these casts which I have been able to obtain, is a rough list of the moulds now stored in the Calcutta School of Art; and where descriptions are quoted in the text, in inverted commas, they are taken from that list.

[2] The thickness of the casts is not given: only their heights and breadths.

[3] Dr. Mitra's Orissa, Vol. I, Pl. VIII, fig. 14.

This, and the following one hundred and twenty-seven casts were presented by the Government of Bengal. They were taken, in 1869, by moulders trained in the Calcutta School of Art, and Mr. H. H. Locke, the Principal of the School, informs me that they are thoroughly reliable, as they have not been touched up in any way.

Br. 2.—A small portion of a door-jamb similar to the last, 19″ × 8″·25.

Br. 3.—A small cast, 12″·75 × 6″·20, from the south-east corner of the Great Temple. A woman is represented lying with her heels in the air playing a drum, a man with small curly locks dancing alongside of her. His hands are raised as if he were holding up the entablature above him, and he is somewhat in the attitude of similar figures in Grecian architecture. Both figures are in bold relief in a deep recess with a beaded border.[1]

Br. 4.—The head of a human figure, with a very high elaborate head-dress, and a Siva mark on the forehead.[2] 8″·25 × 3″·25.

Br. 5.—A portion, 29″·50 × 6″·25, of the corner of the Great Temple, and resembling *Br. 1.* in its treatment, and admirably executed.[3]

Br. 6.—An elaborate cast, 32″ × 22″. It consists of two distinct sections, *viz.*, three panels below with human figures, the other half consisting of a richly carved combination of beaded circles, scrolls of foliage and human figures. The central scene of the three panels is a lady resting on a low seat, dressing her hair and surrounded by her waiting maids, while each lateral panel is occupied with a human female figure, one with a mirror, and the other accompanied by a child.[4]

[1] Orissa, Vol. I, Pl. XVI, fig. 36.
[2] *Op. cit.*, Vol. I, Pl. XXVI, fig. 115 A.
[3] *Op. cit.*, Pl. VIII, fig. 16
[4] *Op. cit.*, Pl. XXXIII, fig. 46, a.

Br. 7.—A very elaborate cast, 33″ × 27″, from a sculpture on the south side of the Great Temple. It is a combination of beaded circles and loops, leafy designs, and human figures. Below, a human head occupies a conventional representation of a chaitya window, consisting of a beaded circle surrounded by a beaded loop, a form of device of common occurrence in the temples of Bhuvaneswar, and many other temples belonging to the two great types of Hindu architecture, and occurring in a modified condition in the temples of Pagan in Upper Burma. In this design, the ends of the beaded loop around the window are tied together along with the handle of a lotus-petalled *chhatra* which is placed over it, and on each side of the loop is an inverted *sankha* or conch, one of the cognizances or *chinhas* of Vishṇu. Above this is another, but larger double-beaded window with its umbrella, a bell depending by a chain from the handle of the *chhatra*. Bells were a favourite ornament with Hindu sculptors of an early period, as they occur all along the architrave of the Bharhut Stūpa, where they are associated with a knotted cord, the prototype of the beaded cords so essential an element in ornamentation to the very latest periods. A bold floral design is placed on either side of the upper circle, on each side of which stands a man in an attitude that combines with the rest of the device, and here the inverted *sankha* also occurs. The remaining portions of the sculpture below, consist of conventional representations of foliage.[1]

Br. 8.—A portion of a horizontal band, 17″·50 × 7″·25, on the Great Temple. It consists of a peculiar device of foliage into which the palmette is introduced, enclosed in a beaded border. Two common monkeys, *M. rhesus*, are seated over the device, engaged in the favourite pursuit of monkeys, *viz.*, cleaning each other's skins.[2]

[1] *Op. cit.*, Pl. XXXIII, fig. 46, b. [2] *Op. cit.*, Pl. IX, fig. 19.

Br. 9.—A portion of an arched ornament, 9″·25 × 4″·50, palmette designs and flamboyant scrolls, combined with discs and diamond-shaped devices; a human figure with the hind quarters of a lion being external to the spring of the arch.

Br. 10.—A portion, 2″·50 × 27,″ of the arched ornament over a figure in the Great Temple. The arch is surmounted by a well carved face of a *sārdūla* that should be compared with an elephantoid head from Gaur in which similar horns and ears occur, and also with *Br. 29* of this series of casts. Falling from the mouth is a mass of beaded strings. The ornaments of the arch are the same as in the last small specimen.[1]

Br. 11.—Half of a lotus pedestal of a statue, 24″ × 18″·50, resting on a rich floral device, with a large lotus bud at one side of the pedestal and springing from the flower below it.[2]

Br. 12.—A small corner-piece from the Bhāgavati temple, 3″ × 3″, consisting of two floral loops with leaves, &c.[3]

Br. 13.—A portion, 4″ × 2″·75, of a horizontal band in the Bhāgavati temple, floral and beaded, and surmounted by a conical surface made up of arches and loops as in *Br. 7.*[4]

Br. 14.—A portion, 5″·50 × 2″, of a small horizontal arabesque from the Bhāgavati temple, consisting of floral loops with birds in the centres.

Br. 15.—A foliaged panel, 16″ × 4″·50, from the Bhāgavati temple, enclosed in a beaded line, and surmounted by a beaded-like device, from the centre of which a bell is suspended, the top being surmounted by a foliate trisular ornament.

Br. 16.—An ornament from around a door in the Bhāgavati temple, 28″·50 × 3″·25, and a miniature of *Br. 1.*

Br. 17.—Another similar ornament from the Bhāgavati temple, 21″·75 × 3″·50.

[1] *Op. cit.*, Pl. xx, fig. 65.
[2] *Op. cit.*, Pl. xvi, fig. 45.
[3] *Op. cit.*, Pl. xiv, fig. 33.
[4] *Op. cit.*, Pl. xiv, fig. 38, b.

Br. 18.—A sunken panel containing *Sri* seated on a lotus throne, with an elephant on each side on a lotus pedestal. From the Bhāgavati temple, 7″·50 × 6″·75.

Br. 19.—Part of a moulding round a niche in the Bhāgavati temple, and resembling *Br. 17* in style: 12″·75 × 4″·50.

Br. 20.—The cast of a "pillar in a niche in the Bhāgavati temple," 16″ × 6″·50. It is a combination like *Br. 10* of foliaged bands, or beaded borders.[1]

Br. 21.—A cast of a bracket in the Bhāgavati temple, and consisting of combinations of the ornaments already described: 7″ × 6″·25.[2]

Br. 22.—A cast of a perpendicular band in a niche of the Bhāgavati temple, consisting of loops of foliage containing animals, and with a beaded border and pendants of beaded strings to which tassels and ornaments are attached; the area above these being composed of little open squares enclosed in a beaded border.

Br. 23.—A cast, 14″ × 6″, of a perpendicular band from the Bhāgavati temple, having circles of foliage with animals in their centres, and enclosed in a straight beaded line.[3]

Br. 24.—A cast, 9″·50 × 3″·40, of a perpendicular foliaged scroll with a beaded border, from the side of a niche in the Bhāgavati temple.

Br. 25.—A rough cast, 10″·10 × 2″·25, of a horizontal beaded band of foliage, from the Bhāgavati temple.

Br. 26.—A cast, 9″ × 7″·50, of a human female figure, from the waist upwards, from the Kedāreṣvara temple. The fingers are interlocked over the head which is encircled with a jewelled crown. The hair is done up in a huge bow, appearing on the right side before the arm, and in the lobes of the ears there are enormous ornaments. Around the neck

[1] *Op. cit.*, Pl. xv, fig. 39. [2] *Op. cit.*, Pl. xv, fig. 37.
[3] *Op. cit.*, Pl. x, fig. 20.

are a torque and a beaded necklace, and on the arms beaded bracelets and armlets.

Br. 27.—A *Gandharva*, 6″·75 × 6″·75, carrying a garland, with an *Apsaras* seated on his right thigh, in the fashion in which groups of this kind are usually represented in Buddhist sculptures. From the Kedāreśvara temple.

Br. 28.—A cast, 10″·50 × 3″·50, of a horizontal beaded band in the Muktesvara temple, consisting of lions attacking elephants.

Br. 29.—A cast from the Muktesvara temple, 21″ × 16″, of a rampant and bridled lion with an elephant's head, a kind of *sārdūla*, with pointed ears, and leafy horns springing from the eyes as in *Br. 10.* It is mounted by a human female, in whose right hand a weapon is raised to strike a small male human figure crouching under the *sārdūla*, and armed with a sword and buckler, and wearing a curious cap with a beaded border. The elephant's head has a beaded tassel in its trunk.[1]

Br. 30.—Another somewhat similar cast, 21″·50 × 13″, but this bridled lion-headed *sārdūla* has an elaborate mane, and a crouching elephant below it. From the Muktesvara temple.[2]

Br. 31.—A sunken panel, about 9″·25 square, and with a beaded border 0″·75 in breadth. On the panel there are two human heads in a corner, opposite to one another, and looking in different directions. Each of these heads has two bodies, but the four bodies have only four legs and four arms, and they are so arranged that pairs are parallel to one another, leaving an elongated narrow interspace between them. The pairs of arms occupy opposite corners, and the legs do the same, the combination producing four perfect human figures. From the Muktesvara temple.[3]

[1] *Op. cit.*, Pl. XX, fig. 65, c. [2] *Op. cit.*, Pl. XX, fig. 65, b.
[3] *Op. cit.*, Pl. XVII, fig. 57.

Br. 32.—A cast, 17″ × 11″·25, of an elongated band enclosed in a beaded border. The centre is occupied by a partially reclining human figure, embowered in foliage. Over the band there is a plain area on which a gambling scene is represented in relief. Two figures are seated opposite to one another at a small table. The figure to the right is rather emaciated, and is squatted on the ground in native fashion, having a cloth tied round the waist and legs, as a support in sitting; in one hand he holds a rosary. The other figure is seated on a low stool. From the Muktesvara temple.[1]

Br. 33.—A cast, 24″ × 6″, of a piece of a corner of the Muktesvara temple. It consists of a longitudinal series of pendants resembling inverted chaityas, and above this an externally projecting band, the lowest moulding being a spiral arrangement of beaded bands of foliage, and over this there is a longitudinal line of four-petaled lotus flowers above which there are some isolated, nearly conical, eminences at regular intervals, and with foliated designs on their faces.[2]

Br. 34.—A cast, 19″·25 × 8″·50, of a piece of a cornice from the temple of Muktesvara. The devices of the mouldings consist of foliated scrolls in a line, above which, highly modified lotus petals hang downwards over a convex moulding.[3]

Br. 35.—A cast, 18″·50 × 12″, probably a portion of the pediment of a pilaster of the Muktesvara temple. It is a combination of circles or loops, resembling the lowest loop of *Br. 7*, and with the *sankha* at their sides. The loops are in two longitudinal series, one over the other, and with a band above them of four-petaled lotus flowers in longitudinal series

[1] *Op. cit.*, Pl. XI, fig. 24. [2] *Op. cit.*, Pl. XI, fig. 26.
[3] *Op. cit.*, Pl. VII., fig. 12.

enclosed in a beaded border, over which is a small seated human figure with long curly locks.

Br. 36.—A small panel, 7″ × 2″·75, containing a foliated design enclosed in a beaded border. From the Muktesvara temple.

In recess No. 3.

Br. 37.—A cast of a dancing girl from the Muktesvara temple. The figure, which is 13″ high, is standing on a bracket, and is represented nude with the exception of her jewellery which consists of large ear ornaments and a chain that encircles the neck, and passes between and around the breasts, falling down in front of the thighs. Her bangles are large rings encircling about two-thirds of the fore-arm, and resemble those in use at the present day, and her anklets are of the usual kind worn by dancing girls. The hair is elaborately dressed and is gathered behind into a huge bunch. She is represented standing at the side of a tree, grasping a bough over her head by her right hand.

Br. 38.—A cast, 17″·75 × 6″·50, of part of a perpendicular band from the Muktesvara temple, consisting of loops or circles formed by the entwining of two foliated twigs, each circle containing two or more monkeys (*Macacus rhesus*) variously engaged. In the middle loop a monkey is riding on the back of a crocodile, as in one of the scenes in the Bharhut Stūpa, while two of his companions are climbing up the entwining stems. Above this there is a monkey-family-party; a mother-monkey is suckling her young one seated in front of another monkey, while a third and playful individual stands on his hind legs, his hands resting on the head of the mother.[1]

Br. 39.—A cast, 28″·72 × 9″, of a door-jamb from the

[1] *Op. cit.*, Pl. XII, fig. 28.

temple of Muktesvara, and very like the jamb from Buddha Gayā, *B. G. 89b.*, and with a *kirttimukha* below, the two carrying a garland between them. The acanthus-like moulding, and the line of lotus rosettes indicate that these sculptures may probably be about the same age.[1]

Br. 40.—A cast, 18″·50 × 7″·50, of a horizontal band from the temple of Muktesvara, the moulding consisting of a line of lotus petals directed upwards, and above this a foliated ornament within a beaded margin.[2]

Br. 41.—A portion, 12″ × 7″, of a horizontal band from the Muktesvara temple, the lower moulding representing lotus petals in a line, side by side, with a portion of a long sunken panel over it containing a palm tree, about which are does, either deer or antelopes, resting and feeding. The panel has a beaded border.[3]

Br. 42.—A sunken panel, 7″·40 × 4″·50, from the Muktesvara temple with a beaded and lotus border, about one inch in breadth. The compartment is occupied by a woman standing beside a wall, her right arm resting on its top, and with a bird of some kind perched on her arm.

Br. 43.—A portion, 11″·50 × 11″·75, probably of a pilaster of the Muktesvara temple. It is a combination of circles within circles, made of twigs, some of them halved, and the halves displaced alongside each other.[4]

Br. 44.—A cast, 13″·50 × 14″·50, of the top of a niche of the Muktesvara temple, a combination of *Br. 7, 33, 35* and *40.*[5]

Br. 45.—A cast, 36″ × 14″, of a portion of the base of a pillar in the Muktesvara temple. It consists of a succession of very bold mouldings, four in number, one over the other,

[1] *Op. cit.*, Pl. XXXVI, fig. 143.
[2] *Op. cit.*, Pl. VII, fig. 11.
[3] *Op. cit.*, Pl. XVII, fig. 55.
[4] *Op. cit.*, Pl. XV, fig. 42.
[5] *Op. cit.*, Pl. XV, fig. 41.

each consisting of three parallel vertical ridges, the two basement mouldings being each about 10″ high, and the second curved inwards.

Br. 46.—An arabesque moulding, 11″·75 × 4″·25, of the base of a pilaster in the Muktesvara temple, the ornament consisting of oblique bands of four-petaled lotus flowers, leaves and beads.[1]

Br. 47.—A cast, 40″ × 14″·50, of the base of the small tower in the Rājarānī Deül temple. The right side shows the halves of circles of tendrils with foliated centres, while the remainder consists of four vertical parallel series of little angular projections with beaded borders and separated from each other, like so many brackets, by little squares with intervening spaces.

Br. 48.—A portion, 41″ × 19,″ of the base of the small tower in the Rājarānī Deül temple, consisting of two bold mouldings of vertical ridges, one convex and the other perpendicular, with fine mouldings between them, and a foliated moulding over the uppermost of the two. To the right there is a vertical band consisting of modified lotus stems and buds, and below this there is a recess or panel, set in a beaded frame, and containing the following scene:—a woman standing alongside a seat, and lifting one leg in the act of putting on some garment; her child stands on the ground in front of her. Over the panel there is a conical roof consisting of the usual combination of beaded and plain circles each occupied by a foliated rosette, a style of architectural ornament widely spread in India.

Br. 49.—A portion of the mouldings of the small tower of the Rājarānī Deül temple, 14″·50 × 16″. There are three boldly projecting mouldings, the uppermost and lowermost having a flat anterior surface covered with a horizontal foliated band in a beaded border, the sloping under-surface of the former

[1] *Op. cit.*, Pl. XVI, fig. 44.

and similar surface of the lower moulding being covered with lotus leaves with beaded outlines. These mouldings are separated from the central one by little cubes, in contact only at their angles, thus leaving square interspaces between them, a style of ornament of great antiquity. The moulding itself has a sharp edge, and two intermediate mouldings on its two surfaces. A small, squatted human figure occurs on the upper surface of the basement of all the mouldings.

Br. 50.—Part, 20″·50 × 16″, of a moulding of the small tower of the Rājarānī Deül temple, the original having been apparently much weathered. The mouldings are of the same character, but much bolder than the last, and the central moulding is vertically ribbed.

Br. 51.—A female human figure, and part of its surrounding mouldings, 31″·50 × 16″, from the small tower of the Rājarānī Deül temple. The figure is 21″ high, and is standing on a bracket. She is holding a mirror in her right, and some beaded and tasselled cords in her left hand. The hair is dressed in three ridges passing from the forehead to the occiput, a form of hair-dressing seen in some Greek sculptures, and it is gathered into a large bow on the left side of the head. The mouldings consist of two vertical foliated bands to the left with beaded borders, and an arabesque of the ordinary kind now so frequently mentioned.

Br. 52.—A cast, in two pieces, 67″·60 × 18″, of a portion of the small tower of the Rājarānī Deül temple, consisting chiefly of a human female figure standing on an elaborate bracket,[1] consisting of a lotus pedestal resting on a deep foliated projection, underneath which are a series of several smaller projections, and made up of ornamental mouldings of the same type as *Br. 49* and *Br. 50*, the lateral mouldings external to the statue, and the moulding above it being nearly the same

[1] *Op. cit.*, Pl. XXXVI, fig. 144.

as the lateral mouldings of the last figure, *Br. 51.* The statue itself measures 28″ in height, and is represented standing under a tree, and sculptured in a conventional way with a *sankha* held up in its right hand; the left hand has been broken off. The statue would therefore appear to represent Lakshmī.

Br. 53.—A cast, 27″ × 14″, of foliated mouldings and bands of the general type forming part of the small tower of the Rājarānī Deül temple.

Br. 54.—Another cast, 27″·50 × 14″, from the small tower of the Rājarānī Deül temple.

Br. 55.—A portion, 27″ × 15″·50, of a bold moulding of the ordinary type, from the small tower of the Rājarānī temple.

In recess No. 4.

Br. 56.—Another cast, 17″·50 × 20″, much bolder, and forming the lower portion of the part represented in the previous cast, and consisting of plain mouldings, with an isolated representation of a chaitya window with foliated supports in the middle of the lower moulding. From the small tower of the Rājarānī Deül temple.

Br. 57.—Another fragment, 24″ × 12″, from the Rājarānī Deül temple, with the same mouldings as in *Br. 47*, but with a bold *amlasīla* ornament above.

Br. 58.—A cast, 12″ × 6″·50, of a plain, but weathered moulding, from the Rājarānī Deül temple.

Br. 59.—A cast, 25″ × 19″, of a lotus bracket from the Rājarānī Deül temple, with an elephant's head and one fore limb resting on it, a lion's paw grasping the top of the elephant's head, and another paw to the left. The side of the lotus stem from which the bracket expands, has a rich foliated branch hanging down from each of its sides.

Br. 60.—Portion, 23″ × 16″, of a perpendicular foliated arabesque, with human figures among the foliage, from the

Rājarānī Deül temple. The margin is beaded, and, below, there is a combination like the lower portion of *Br. 7.*

Br. 61.—A lotus bracket, 15″·50 × 8″·50, from the Rājarānī Deül temple, with foliated devices springing from the stem.

Br. 62.—A portion, 12″ × 8″, of a foliated band with a beaded back, the beads strung together, from the Rājarānī Deül temple.

Br. 63.—A floral band with a beaded border, 10″·50 × 4″·50, from the Rājarānī Deül temple. The ornament springs from the tail of a crested bird of the same character as that represented in the Buddha Gayā pillar, *B. G. 48,* which closely resembles the Jhelum pillar figured by General Cunningham.[1]

Br. 64.—A cast, 4″·75 × 4″, from the Rājarānī Deül temple, illustrating one method of hair-dressing in vogue among women during the time the temples were built.

Br. 65.—A portion, 11″·25 × 8″·25, of a foliated band with a beaded border from the Rājarānī Deül temple.

Br. 66.—A portion, 25″·76 × 10″, of a plinth ornament in the Rājarānī Deül temple, consisting of lotus leaves with beaded foliated margins.

Br. 67.—A cast, 10″ × 4″·50, similar to *Br. 73,* and also from the Rājarānī Deül temple.[2]

Br. 68.—A sunken panel, 7″·75 × 6″·50, from the Rājarāṇī Deül temple. An erect figure with the upper parts of a man and the lower parts of a lion, and playing a vina of some kind with a gourd at one end. The head is encircled with a high head-dress, consisting of a series of large erect objects placed side by side, and evidently fixed on to a fillet.

Br. 69.—A narrow ornament, 1″·50 × 12″ from the Rājarānī Deül temple, consisting of an elongated sunken area with a single line of compressed flowers of some plant probably belonging to the order *Compositæ,* in full side view.[3]

[1] Arch. Surv. Rep., Vol. XIV, Pl. XVI, fig. 1.
[2] *Op. cit.,* Pl. X, fig. 23.
[3] *Op. cit.,* Pl. VIII, fig. 17.

Br. 70.—The head of a figure, 8″·50 × 5″·50, from the Rājarānī Deül temple, with a high, somewhat pointed head-dress, and elaborate ornaments in, and behind the ears. The features are rather sharp, and the nose prominent.

Br. 71.— A similar head, 8″ × 4″·75, from the Rājarānī Deül temple.

Br. 72.—A bracket, 16″·75 × 9″, like *Br. 61*,[1] from the Rājarānī Deül temple.

Br. 73.—A portion of a palm wreath, 13″·50 across the curve, from the Rājarānī Deül temple.

Br. 74.—A small bracket, 14″·50 × 6″·25 much resembling *Br. 71* and *Br. 61*, from the Rājarānī Deül temple.

Br. 75.—A human female figure, 27″·50 high, from the Rājarānī Deül temple, and in the usual attitude of such figures. The only clothing represented is a flowing garment reaching from the loins to across the knees, and secured by an elaborate waistbelt, and with beaded loops hanging down from it, and a long beaded and tasselled cord in the centre. The dressing of the hair is the same as in *Br. 52.* The left arm rests on a lotus bud, the stem of which appears to pass round the back of the figure and to be held by the right hand close to the right ear. The figure doubtless represents Kamalā or Lakshmī as the queen of beauty.

Br. 76.—Another cast, 5″ × 4″, showing a manner of dressing the hair, from the Rājarānī Deül temple.

Br. 77.—A portion of a head, 4″·25 × 3″, from the Rājarānī Deül temple, showing the dressing of the hair behind, and the ear ornaments.

Br. 78.—A frieze from Kapīlesvara temple, 20″ × 9″, and consisting of an elaborate foliated device beginning in a goose turning round and holding its foliated tail in its bill.

[1] *Op. cit.*, Pl. xv, fig. 40.

Br. 79.—A cast, 23″·50×16″, of the upper cornice of a niche in the Kapīleṣvara temple. It consists of four bold flat mouldings with intervening plain angular subordinate mouldings. The flat surfaces are narrow bands, consisting of squares and lozenge-shaped spaces containing rosettes and waving tendrils in one, defining spaces holding half a lotus rosette. Over these bands are designs at intervals of conventional chaitya windows containing lotus rosettes, surrounded by foliated devices.

Br. 80.—A cast, 29″ × 15″, of a capital of a pilaster in the Kapīleṣvara temple with part of its abacus. The lower part of the capital, up to the beaded line below the band of rosettes, is the same as the lower portion (all that exists) of the capital of the pillar *B. G. 84* of the Buddha Gayā series, and the remainder is a modification of the upper part of the capital of that pillar and of the Sāhibganj pillar, all therefore belonging to probably the same period of Indian art.[1]

Br. 81.—A cast, 23″·50 × 12″·75, of the 'top of a large niche' in the Kapīleṣvara temple resembling the previous specimen, but with an elephant like that of *Br. 59* at the upper right-hand corner.

Br. 82.—Cast, 21″·75 × 8″·25, of a portion of the top of a niche in Kapīleṣvara temple. It consists of three little raised bands or mouldings of beads, circles and rosettes, the uppermost capped by a pinnacle with an *amlasīla*, and external to it stands a human male figure supporting a projecting cornice over all, consisting of step pyramids of exactly the same character as those on the architrave of the Bharhut railing.

Br. 83.—A cast, 40″ × 11″, of portion of the shaft of a pilaster of the Kapīleṣvara temple. The lower part consists of a sunken panel 18″ high, in which a *sārdūla*, mounted by a human male figure, is represented in relief, rampant, over a

[1] *Op. cit.*, Pl. XXXV, fig. 3.

fallen man with a dagger in his hand. The mounted figure has also a weapon in his hand; but he is sitting in an easy attitude, looking slightly backwards, and with his left hand that holds the weapon resting on the hind quarters of the *sārdūla*. The upper part of the centre of the panel is occupied by a head of a *sārdūla*. Over this panel, which is enclosed in a beaded border, is a horizontally elongated panel with two beaded lines passing outwards from its centre to each of its corners, while foliated designs occupy the interspaces. It is also surrounded by a beaded band, and over it is a semicircular lotus medallion with a beaded border, and resembling the medallions on the Buddha Gayā and Bharhut railings. Above this is the hexagonal shaft of the pilaster.

Br. 84.—A portion, 12″ × 9″·50, of a bold projecting cornice or moulding from the Kapīleṣvara temple, made up of designs resembling *Br. 33*, but much larger.

Br. 85.—A cast, 50″ × 7″·50, of a part of the vertical foliated band on the side of a niche in the Kapīleṣvara temple. The lower part consists of a vase, exactly like the vase on the capital of the Buddha Gayā pillar, *B.G. 48*. Above this is an elongated panel with an elaborate foliated ornament in Indo-Grecian style, and over this there is a small square panel resembling the panel over the *sārdūla* of *Br. 83*. The top portion is a semi-medallion of the lotus flower type.[1]

Br. 86.—A cast, 27″ × 24″, of the base of a pilaster from the Kapīleṣvara temple, a modification of *Br. 80*, but with bold lower mouldings.

Br. 87.—A series of mouldings from the Kapīleṣvara temple in one piece, 12″·75 × 21″·50, a combination of designs occurring in *Br. 79*, *82* and *84*, the most interesting being the line of step pyramids and dependent finials.

[1] *Op. cit.*, Pl. xxxvi, fig. 146.

Br. 88.—A capital of a pillar, 22″·50 × 11″, from the S'isireṣvara temple, and of the Indo-Persian type.[1]

Br. 89.—A portion, 22″·75 × 11″·75, probably a pilaster from the Parasurāmeṣvara temple, the lower panel a miniature of the lower panel of *Br. 83*, but without the human figures, and the upper part resembling the lower portion of *Br. 85*, with an intervening area with vertical ridges and intervening concave spaces, the ornament being lotus petals represented erect, but in a conventional way.

Br. 90.—A very rich scroll of leaves and stems, 23″ × 8″, from the Parasurāmeṣvara temple.[2]

Br. 91.—A cast, 11″·60 × 12″·50, from the Parasurāmeṣvara temple, resembling the lower design in *Br. 85*.[3]

Br. 92.—A scroll of leaves, with one border beaded, 24″·50 × 7″, from the Parasurāmeṣvara temple.[4]

Br. 93.—A foliated scroll, with large beads on one side, 26″ × 4″, and from the Parasurāmesvara temple.

Br. 94.—A fragment, 10″·50 × 6″·75, from the Parasurāmesvara temple, *viz.*, a bird with a short bill, its tail ending in foliated scrolls.[5]

In recess No. 5.

Br. 95.—A cornice, 14″ × 5″·50, from the Parasurāmesvara temple, consisting of lozenge-shaped figures containing foliated designs, with a disc-like centre in each, the spaces being connected to each other by a crescentic button, and the areas between containing a conventional representation of a flowering lotus, *e.g.*, like that on the summit of the gateway of the Bharhut Stūpa. Below this band there is a line of large beads, and, beneath, a moulding of lotus petals, under which is a bold serrated ornament, the same as that so prevalent in the Gāndhāra[6] sculptures.

[1] *Op. cit.*, Pl. xxxv, fig. 1.
[2] *Op. cit.*, Pl. vii, fig. 13.
[3] *Op. cit.*, Pl. xiv, fig. 32.
[4] *Op. cit.*, Pl. viii, fig. 15.
[5] *Op. cit.*, Pl. ix, fig. 27.
[6] *Op. cit.*, Pl. xi, fig. 25.

Br. 96.—An emaciated seated figure of a yogi, 11″·75 × 8 from the Parasurāmesvara temple. The ribs and individual muscles are seen, and the abdomen is so drawn in, that it appears as if it had been cut open, and the sculptor who had no knowledge of anatomy represents ribs as far down as the pelvis. There are large ornaments suspended from the ears, and a long rod in the figure's raised right hand.[1]

Br. 97.—A panel, 10″·25 × 6″·25, from the Parasurāmesvara temple. A combination of elephants' trunks modified into foliated ornaments.

Br. 98.—Portion of an ornament, 19″·50 × 8″·25, from the Parasurāmesvara temple, consisting of lotahs or vases, placed side by side. In the present piece, only two lotahs occur, and part of a third, and leaves are represented falling from their mouths over their sides. On the Bharhut Stūpa railing there is one representation of a lotah exceedingly alike to these, and with the same beaded band around the middle and a similar fluting at the base.[2]

Br. 99.—A frieze, 47″·50 × 12″, from the Parasurāmesvara temple. It represents the capture of a wild elephant by five domestic elephants and their owners. The wild elephant is recognised by the absence of trappings and by the rope tied round one leg, the end of which he has in his trunk, having dragged up the stake to which it was tied, or it may have been secured round the tree in front of him. A man behind him on the ground is preparing to tie another rope on his hind legs, and is assisted by two elephants behind him, which are pounding the captive with their trunks, while the rider of an elephant in front is keeping him at bay with a long spear, until his companion mounts, and who is assisted in doing so by his elephant holding out one of its hind legs

[1] *Op. cit.*, Pl. XVI, fig. 43. [2] *Op. cit.*, Pl. XIV, fig. 31.

on which the man stands with one foot, his other foot being on the tail, and ready to spring up, but he anxiously watches the enraged captive giant. Another elephant with spare ropes brings up the rear. Two ornamental vases close the scene to the right. The elephants in this frieze are admirably represented, and the whole group is full of life, spirit and truthfulness to nature.[1]

Br. 100.—A part, 35″·50 × 7″·50, probably of a frieze, consisting of an undulating stem proceeding from each side of the mouth of a *kirttimukha* or *sārdūla* occupying its middle, the circles formed by the tendrils of the stem enclosing acorn-shaped bodies. Temple unknown.

Br. 101.—A portion, 13″ × 6″·50, of an arabesque from the Sārī Deül temple, consisting of foliated scrolls with a palmette introduced, and forming circles, the one here represented containing a well-executed small *sārdūla*.[2]

Br. 102.—A chaitya window ornament, 8″·50 × 8″, from the Sārī Deül temple; a miniature representation of *Br. 7*, but with some of the details omitted.[3]

Br. 103.—A portion, 4″ × 3″·75, of a foliated ornament from the Sārī Deül temple, springing from the mouth of a much modified human head, its true nature almost obscured by its foliated character.

Br. 104.—A foliated ornament, 9″·40 × 5″, from the Sārī Deül temple, in the form of an arabesque with representations of animals.

Br. 105.—A cast, 4″·50 × 4″·25, of a medallion containing a mythical bird, from the Sārī Deül temple.[4]

Br. 106.—An ornament, 7″· × 4″·50, from the Sārī Deül temple, consisting of the head of a *sārdūla*, from the mouth of which depend two beaded cords from circles, one within the other

[1] *Op. cit.*, Pl. XIII, fig. 30.
[2] *Op. cit.*, Pl. X, fig. 22.
[3] *Op. cit.*, Pl. XIV., fig. 38, a.
[4] *Op. cit.*, Pl. XVII, fig. 52.

Br. 107.—A miniature, 4″·60 × 2″·50, of a conventional chaitya window from the Sārī Deül temple. It is represented as occupying the front of the roof of a Dravidian temple.

Br. 108.—Another cast, like *Br. 105*, 4″·75 × 5″·60, from the Sārī Deül temple.

Br. 109.—A medallion, 4″ in diameter, from the Sārī Deül temple, with foliated ornaments, among which is a samber deer.[1]

Br. 110.—A medallion, 3″·75 in diameter, from the Sārī Deül temple, with a palmette leaf and other foliated designs, among which is an elephant.

Br. 111.—Another from the Sārī Deül temple, and 4″·25 in diameter, with a boar, and also with the palmette.[2]

Br. 112.—An oval medallion, 5″ × 4″, from the Sārī Deül temple, with a pea-hen perched on a twig, and a palmette leaf.[3]

Br. 113.—A foliated scroll, 11″ × 4″·75, from the Sārī Deül temple, with beaded border.

Br. 114.—Another foliated arabesque, 12″·25 × 4″·70, from the Sārī Deül temple, forming medallions containing hares, bears and antelopes, and palmette designs, the whole included in a beaded border.

Br. 115.—A medallion formed by a twig, and containing a squirrel on a lotus capsule, 5″·75 × 4″·50, and from the Sārī Deül temple.[4]

Br. 116.—A cast in the form of a cross, and consisting of a vertical and horizontal arabesque with a beaded border, made up of undulating leafy twigs and tendrils forming arches enclosing figures of mammals and birds, and one palmette. It measures 11″ in height, and 2″·25 in breadth,

[1] *Op. cit.*, Pl. XVII, fig. 53.
[2] *Op. cit.*, Pl. XVII, fig. 50.
[3] *Op. cit.*, Pl. XVII, fig. 51.
[4] *Op. cit.*, Pl. XVII, fig. 49.

and the arms of the cross are 10″·75. From the Sārī Deül temple.

Br. 117.—A figure of Lakshmī, 11″·75, on a bracket, from the Sārī Deül temple with a lotus in her left hand and a disc-like symbol on the palm of her right hand. She wears a high head-dress, and a thin garment from the waist to the middle of the thighs. Height of figure 11″·75.

Br. 118.—A portion of a small frieze, 14″ × 4″·75, from the Sārī Deül temple, consisting of three elephants, with the lower border beaded.[1]

Br. 119.—An ornamental band with beaded border, 12″·50 × 5″·50, from the Sārī Deül temple, and containing two foliated medallions separated by a rich foliaged scroll. One medallion contains two palmettes and a gazelle, and the other, two lion-like animals fighting over a lotus bud.

Br. 120.—An arabesque, 13″·75 × 4″, from the Sārī Deül temple, and made up of an undulated twig giving off branches to form circular spaces holding birds, animals, and the palmette figures.[2]

Br. 121.—Two medallions similar to the last, 6″ × 3″·75, from the Sārī Deül temple.

Br. 122.—Another similar cast, 11″·75 × 5″, from the Sārī Deül temple, with larger medallions than in the last two, and with a beaded border.

Br. 123.—A cast, 26″·25 × 6″·50, from the Sārī Deül temple, and like *Br. 118*, one medallion contains a gazelle or antelope, and the other a boar. It has a beaded border above and below.

Br. 124.—Another cast, 12″·75″ × 4″·75, smaller than *Br. 121*, but with similar medallions, and from the Sārī Deül temple.

Br. 125.—Another arabesque, 16″·25 × 4″·50, with boldly

[1] *Op. cit.*, Pl. XIII, fig. 29, *a*. [2] *Op. cit.*, Pl. X, fig. 21.

beaded borders, and from the Sārī Deül temple. The medallions are formed by foliated twigs, each containing a flower conventionally represented.

Br. 126.—An oval medallion, 5″·50 × 4″, from the Sārī Deül temple, and resembling *Br. 111.*

Br. 127.—Another arabesque, 15″·60 × 3″·56, resembling *Br. 110*, and from the Sārī Deül temple.

Br. 128.—The cast of a very elaborate sculpture, measuring 31″·75 × 20″. It is made up of chaitya windows, and modifications of them. The lower portion of the centre is occupied by a small circular window, 7″·50 in diameter, filled with the head and fore paws of a *śārdūla*, some beaded cords dropping down on the top of the medallion from a foliated ornament occupying the middle of the upper border of the cast, with a *sulcus* on each side of the mass of cords. External to each of these *sulci* is a much modified elephant's head and trunk, from which a beaded line curves downwards and outwards and forms a dependent loop that again passes upwards to the top of an oval medallion external to the circle with the *śārdūla*. The one to the right is occupied by a human figure with the head of some animal, and is represented plucking fruit from a conventionally represented tree, while the figure on the other medallion suggests a lizard with its body doubled on itself with the head downwards, but the figure is very obscure, so that this is only a suggestion. External to each medallion is another beaded loop hanging down from a similar design as the last, and between it and the latter is a pilaster with a capital of elongated lotus petals, with a vase in the centre of the pilaster. A similar pilaster occurs also at either end of the sculpture. The ornament along the upper border is a wavy band, with a beaded line on each side of it. Unfortunately, this cast bears no number, and it is therefore impossible to say from what temple it was taken.

Sāgar.

Sāgar island lies at the mouth of the Hūglī river, and is a favourite place of pilgrimage every year, in the month of January, when immense numbers of devout Hindus from all parts of India resort thither to bathe and to wash away their sins in the waters of the Holy Ganges.

In recess No. 1.

Sr.—A small slab, 8″ × 4″·25, with a relief on it of Siva and Pārvatī, Siva being represented with four arms. In one of his right hands is what resembles a flaming torch, while with the other he pats the chin of his consort Pārvatī, who is seated crossed-legged, on his left leg, his other leg hanging down. In one left hand he holds a trisul, whilst the other embraces the waist of Pārvatī. His right foot rests on the bull Nandi; and Pārvatī's (Durga's) left foot on her lion.

From near the Light-house, Sāgar Island, where it was found along with two gold coins in 1855.[1]

Presented to the Asiatic Society of Bengal by Captain Dicey, 7th November 1855.

Sundarban.

Blochmann, in his valuable contributions to the Geography and History of Bengal[2] says that "various etymologies have been proposed in explanation of the word *'Sundarban.'* It has been derived from *sundar*, and *ban*, 'the beautiful forest;' or from *sundarí*, a small timber tree (*Heritiera littoralis*). * * * * Others, again, have derived the word from Chandradíp-ban, or Chandradíp forest, from the large zamíndarí of Chandradíp, which occupies the south and south-east of Báquirganj

[1] Journ. As. Soc. Beng., Vol. XXIV, p. 425.

[2] Journ. As. Soc. Beng., Vol. XLII, Pt. 1, p. 226.

District. Or, the name has been connected with the Chandabhandas, an old Sundarban tribe. Grant derives it from Chandraband, 'the embankment of the moon,' which seems to have been the etymology that obtained at his time, and which has led to the spelling 'Soonderbund,' adopted by Europeans.

"The application of the name to the whole sea-coast of Southern Bengal is modern. Muhammadan historians call the coast-strip from the Hūglī to the Megna, 'Bhátí,' or 'low land, subject to the influence of tide,' and even now-a-days this name is very generally used. The sovereignty of this district, according to the Akbarnámah, and the Rájah Pratápaditya legend, was divided among twelve chiefs, and Colonel Wilford, whatever may have been the source of his information, says that the kings of Arakan and Comillá were constantly striving for the mastery, and assumed the title of Lords of the Twelve Bhúniyás."

Blochmann was of opinion that the hypothesis that the whole of the Sundarban was once in a flourishing condition was unsupported by any convincing proof, and that the supposition on physical grounds was impossible.

The five Sundarban towns, Pacaculi, Cuipitavaz, Noldy, Dipuria or (Dapara) and Tiparia that occur on the maps of De Barros, Blaev, and Van den Broucke, and which were supposed by some to be the "lost towns" of the once flourishing tract, Blochmann has identified; the first with Penchakuli, "the name of the tract opposite the present mouth of the Damūdar, a little above the northern limit of the Sundarban;" the second with Khalīfatābād; the third with "Naldī on the Noboganga, east of Jessore, near the Madhūmati;" the fourth with "Dapara, or Daspara, south-east of Bāquirganj;" and the fifth with Tiparah.

Sn. 1.—A slab with a tapering apex, highly sculptured in relief, and having an erect figure of Vishṇu with two small

female attendant figures below, *viz.*, Lakhsmí and Satyavama. It measures 42″ high, by 20″ broad. The figure itself is quite free from the surrounding slab, except at its head, shoulders, arms and feet; at all other places the stone has been cut away.

The crown of Vishṇu resembles the pinnacle of a temple and is capped by an *amlasīla* ornament, terminating in a finial. The part encircling the brows is peaked at intervals, and there is a profusion of ornaments at the side of the head, and enormous ear ornaments. There are also varieties of necklaces, an elaborate waistbelt, and handsome armlets and bracelets. There is a long *jaṇvi* with which a beaded chain is combined. There are four arms. The right hand is held forward exhibiting the lotus or *padma* on the palm, while the other holds up the *Gadā*, a mace or club, reaching the ground. In the lower left hand, there is the *Panchajanya*, a *Sankha* or conch shell, and in the other, upwardly held, the *Su-darṣana* or *Vajra-nābha*, *chakra* or quoit. The figure on his right holds the *padma* in his right hand, an object which is also known as the *Kamala*, a term which is applied both to Lakshmī and Satyavama as goddesses of beauty. The other figure is playing a vina of some sort. These figures are decorated much in the same way as the figure of Vishṇu, and external to each there is a very small erect human male figure. Over the head of Vishṇu is a *kirttimukha*, like *Br. 10* of the Orissa casts, with a *vidyādhara* external to each of its sides, and another and larger *vidyādhara* lower down, below which are two dwarf-like figures on brackets supported on elephant heads, underneath each of which is a large *ṣārdūla*. The front of the pedestal is occupied by a foliaged device in bold relief, and by human figures external to them, and by a floral device at the corners.

Dragged up from the bed of the Saraswati river in the Ben-

gal Sundarban, and presented to the Indian Museum by J. H. Reily, Esq., 25th January 1877.

Sn. 2.—An imperfect sculpture, in granite, of Durga with ten arms, as *Mahisha-mardinī* "the destroyer of Mahihsa" an Asura, one of the enemies of the gods, and who assumed the form of a buffalo. She is accompanied by her lion who seizes the Asura who springs out of the neck of the decapitated buffalo. The figure is imperfect, the arms being broken off. External to the foot of *Mahisha-mardinī*, on each side of the slab, there is a *śārdūla*, rampant on an elephant. On the upper part of the slab there is a garland over the head of Durga held up at each side by a celestial figure, and the apex of the slab terminates in a well-carved face of a griffin, with a human figure with clasped hands on each side of it standing on the garland. Height 45″, breadth 24″.

Calcutta.

Dhappa, which is on the eastern outskirts of the city of Calcutta, is the residence of a good many fishermen, and there, Mr. R. DeCruz, one of the Museum assistants, found a brick pillar, about three feet high, forming a kind of altar for the reception of small, round, water-worn pebbles representing Mahādeva, or the Great God, and with wide-mouthed jars edged with red, and probably intended for yonis.

Associated with these stones and vessels, were the two following curious objects, the age of which is quite unknown, and which it is possible may be quite modern :—

In Cabinet No. 7, in recess No. 3.

Ca. 1.—A slab of black, basaltic stone, 3″·25 square at the base, 1″·75 high, and 0″·50 thick at the margin, supported on four legs, 0″·50 high, one at each corner. The middle of the upper surface of the slab is occupied by

a turtle, *Trionyx gangeticus*, in relief, before the head of which is a round figure representing the sun, and a similar figure at the tail, emblematical of the moon. There is a trisular figure at each corner, opposite to each limb of the turtle, associated with what might be intended for two conch shells, whilst on either side of the turtle is a roughly carved human figure holding up its hands in adoration. The area between the legs of the slab, on the under surface, is occupied by a lotus rosette encircled by a snake.

The tortoise here is evidently intended to represent the tortoise or *Kūrma* avatār of Vishṇu when he appeared as a tortoise "in the Satya-yuga, or first age, to recover some things of value which had been lost in the deluge. Vishṇu, in the form of a tortoise, placed himself at the bottom of the sea of milk, and made his back the base or pivot of the mountain Mandara. The gods and demons twisted the great serpent Vāsuki round the mountain, and, dividing into two parties, each took an end of the snake as a rope, and thus churned the sea until they recovered the desired objects. These were —(1) Amṛita, the water of life; (2) Dhanwantari, the physician of the gods and bearer of the cup of Amṛita; (3) Lakshmī, goddess of fortune and beauty, and consort of Vishṇu; (4) Surā, goddess of wine; (5) Chandra, the moon; (6) Rambhā, a nymph, and pattern of a lovely and amiable woman; (7) Uchchaiḥ-śravas, a wonderful and model horse; (8) Kaustubha, a celebrated jewel; (9) Pārijāta, a celestial tree; (10) Surabhi, the cow of plenty; (11) Airāvata, a wonderful model elephant; (12) Śankha, a shell, the conch of victory; (13) Dhanus, a famous bow; and (14) Visha, poison." [1]

The sides of the slab have a simple beaded ornament as in the Orissa casts, and the outer side of each leg, or support of the square, is cut out into a sunken panel.

[1] Dowson's Hind. Myth., p. 36.

Presented by Mr. Robert DeCruz, 28th April 1882.

Ca. 2.—A square measuring 3″·75 at the base, with four legs like the previous object, but surmounted by a mass 1″·75 high, from one side of which projects the head of a turtle. The upper surface is divided into areas marked by ridges running outwards to the sides, the centre above being occupied by the foot-prints of Vishṇu or *Vishnu pads*, while the sides of the mass are each divided into two sections containing human figures in relief, but too obscure to be understood. On the under surface there is a large lotus rosette.

Presented by Mr. Robert DeCruz, 28th April 1882.

Mahāsthān.

In Buchanan's Eastern India[1] it is said that the ruins at this place are very considerable. It is situated on the right bank of the Karatoya river, about 7 miles to the north of Bagurā, and 175 miles to the north-north-east of Calcutta. The first detailed notice of the place, its legends, history and ruins was published by Mr. C. J. M. O'Donnell,[2] and Mr. Beveridge alludes to the ruins in his paper on the "Antiquities of Bagurā,"[3] and to the coins that were found there, in 1862, and some of which were as old as the 2nd and 3rd centuries of the Christian era.[4]

Mr. O'Donnell was disposed to regard the figure of a woman on the top of the Mahāsthān mound as probably of Buddhist origin, but Mr. Beveridge could find nothing Buddhist at Mahāsthān, and his impression was that "Messrs. Westmacott and O'Donnell had been somewhat too ready to

[1] *Op. cit.*, Vol. II, p. 609.

[2] Journ. As. Soc. Beng., Vol. XLIV, Pt. 1, 1875, p. 183.

[3] Journ. As. Soc. Beng., Vol. XLVII, Pt. 1, 1878, p. 88. Conf. Blochmann, Journ. As. Soc. Beng., Vol. XLIV, Pt. 1, p. 288.

[4] Journ. As. Soc. Beng., Vol. XLVII, Pt. 1, p. 95, foot-note.

believe that Buddhism once prevailed in Bagurā," an opinion which is reiterated by General Cunningham,[1] but who observes that "the place is so extensive, and is in many parts (especially among the brick ruins), so thickly covered with jangal that it is quite impossible to make any satisfactory exploration save at a great waste of both time and money."

General Cunninghan identifies Mahāsthān with the *Pounna-fa-t'an-na* of Hwen Thsang.[2] It appears to have been the ancient capital of Barendra, or Eastern Gauḍa. Numerous carved bricks, mouldings of cornices of many varieties, portions of undulated eaves, fragments of the pinnacle of a temple, small pilasters or balusters, twelve square terra-cottas of coarse workmanship, but with much variety in the designs, two old bronze figures of Gaṇesa and Garuda, and a fragment of a blue stone pedestal with the end of an inscription in mediæval Nāgari characters were found by General Cunningham, and three of the terra-cottas were presented by the Archæological Survey to this Museum on the 17th March 1880.

Mn. 1.—A terracotta,[3] about 8″·25 square, consisting of a rudely executed seated bearded human figure, holding up one hand, and the other resting on the knee. It has probably formed part of a frieze, and is a feeble attempt at figures such as *G 81 a* to *g* of the Gāndhāra series of sculptures.

Mn. 2.—A terracotta with one-third broken off, but it apparently measured 8″·50 square. It is described by General Cunningham as "No. 11.—Lion sitting to front. See Plate."[4] But whatever animal the terra-cotta may be intend-

[1] Arch. Surv. Rep., Vol. XV, (1882,) p. 109.
[2] S. Julien's, Vie de H. T., p. 180; Mém. de H. T., Vol. II, p. 74.
[3] *Op. cit.*, Pl. XXXI, fig. 1.
[4] *Op. cit.*, Pl. XXXI, fig. 2., p. 109.

ed to represent, it does not resemble a lion, as the feet are distinctly hoofed.

Mn. 3.—A terracotta[1] 8″·25 × 8″·75, described by General Cunningham as "No. 4.—A wheel, or the sun.—See Plate," but it does not differ materially from the ordinary representations of the Buddhist chakra. The inscription, however, which General Cunningham says was found along with the terra-cottas "would seem to show that the great mound of Mānkali-ka-Kundi was part of an ancient" *agrahára*, or "endowment of land" belonging to Brahmans.

Pahārpur.

This place was first described by Buchanan Hamilton[2] who regarded the ruin that is found here 'to have been that of a temple, and from its great steepness and height he was induced to suppose that it had been solid like many of the temples of Buddha in Ava and Nepal; for a hollow temple, of which the roof had fallen in, would be much flatter,' and he adds, that 'his conjecture was confirmed by the vicinity of the several places which are said to belong to the Pal family who were worshippers of Buddha.' The ruin is situated about 50 miles due west of Pandua, about 40 miles south-east from Dināj pur, and 29 miles west of Mahāsthān. It has since been described by Westmacott,[3] who has adopted Buchanan Hamilton's opinion that it was of Buddhist origin; but General Cunningham,[4] who visited it in 1879-80 with the purpose of conducting some excavations to ascertain its true nature, but which he was prevented doing by the "dog-in-the manger-conduct of the owner of the land, Raja Kishen Chandar

[1] *Op. cit.*, Pl. XXXI, fig. 3.
[2] Buchanan Hamilton, East. Ind., Vol. II, p. 669.
[3] Journ. As. Soc. Beng., Vol. XLIV, Pt. 1, p. 188.
[4] Arch. Surv. Rep., Vol. XV, p. 117, Pl. XXXII.

Rai, of Bolihâr," has pronounced the great mound to be "the ruin of a large Brahmanical temple, with its entrance to the east, and its highest point, the spire covering the sanctum, on the west. The whole length of the ruin from west to east is about 200 feet, the highest point being 50 feet from the western base and 150 feet from the eastern base." General Cunningham was led to regard the ruin as Brahmanical, "because one of the terra-cotta sculptures represented the skeleton goddess Kâli. The other terra-cotta figures give no indication of the nature of the building. They are all 14 inches in height by 10 in breadth."

A number of terra-cottas were found by General Cunningham, and numerous pieces of moulded and carved bricks, and on the top of the mound, wedge-shaped bricks. The largest brick "was 15½ inches in length by 10⅞ inches at the broad end, and 8⅔ inches at the narrow end."

Pr. 1.—A terra-cotta,[1] 14″·25 in height × 11″·50 broad at the lower, and 10″·75 at the upper end. The surface is in the form of a sunken panel in which there is a human male figure in bold relief, the legs being widely apart, but drawn up in a seated position, and the arms outstretched, the left hand grasping a looped cloth or strap, the right hand being broken off.

Presented by the Archæological Survey of India, 17th March 1880.

Panduah.

The ruins of this city, which was once the Muhammadan capital of the Province, are situated 20 miles in a north-easterly direction from Gaur, and 6 miles from the old town of Maldah. The ruins are covered with almost impenetrable jungle. It has been frequently mistaken for another place of

[1] *Op. cit.*, Pl. XXXII, fig. 1.

the same name in the Hūglī District, and in order to prevent this confusion between the two names, General Cunningham calls it Hazrat Panduah.[1] From its proximity to Gaur, some of the sculptures and inscriptions from the ruins of this old city have been described and figured by Ravenshaw in his work on Gaur, along with inscriptions from Maldah.

It is first mentioned in history, in 1353 A.D., when Ilias Khwāja Sultān removed his capital from Gaur to Pandua, which continued to be the seat of Government during five successive reigns, when Gaur again became the capital, in 1442 A.D. While Panduah was the capital, it was known at the Muhammadan Court as Firozābād, and its name as such occurs on the coins of that period.

The ruins are fully described by Buchanan Hamilton in his M.S. notes which have been reproduced in the Statistical Account of Bengal.[2]

In recess No. 2.

Pa. 1.—A gargoyle, in black fine-grained basalt, and measuring 57″ × 20″·50. It consists of a modification of an elephant's head, with the eyes, horns and ears of a *śārdūla*. It projected out directly from the wall of the building in which it was fixed by a tenon at that end. The portion of the mass at the base of the head has ornamental bands, that were doubtless continuous with those on the building itself, and the designs are exactly the same as those in the Bhuvaneswar temples. The elephant's trunk is thrown upwards, and the margin of the open mouth is marked by a line of small non-proboscidian teeth. The tusk is represented as an ornament at the base of the trunk grasped by the mouth of

[1] Arch. Surv. Rep., Vol. XV, p. 79, Pls. XXIV to XXVI.

[2] *Op. cit.*, Vol. VII, pp. 60-64: conf. Blochmann, Contributions to Geo. & Hist. of Bengal. Journ. As. Soc. Beng., Vols. XLII, pt. 1, XLIII, Pt. I, XLIV, Pt. I.

a head similar to the one being described, the eminence of the rest of the tusk assuming the form of a series of cones with spiral tips. The ears are very small, erect, and of the form of a *pīpal* leaf. There are two elegantly foliated, disc-like scrolls on the side of the cheek, and a line or cord of corkscrew curls passing down from the ear, around the neck.

This sculpture was found, broken in two, near the ancient dwelling house at Panduah, of Kutab, a Musalmān saint, whose memory is still venerated. This stone has been figured by Ravenshaw.[1]

Presented to the Asiatic Society, by the Government of Bengal, 13th June 1876.

Ghiāsābad.

This place is situated on the western bank of the Bhāgirathī, a few miles above Azimganj, close to the city of Murshidābād. It is also known by the old Hindu name of Badrihat, and with Rāngāmātī it carries back the history of the Murshidābād District long anterior to the Musalmān conquest of Bengal. There are the traces of an ancient city along the high ground, several miles away from the river, and among these the remains of a fort or palace, carved stones and pillars engraved in the Pāli character, gold coins, much broken pottery, broken bricks and the remains of fountains and roads. The Muhammadans altered the name to Ghiāsābād, after Ghias-ud-din, one of the Pathan Kings of Gaur, who is said to be buried on the spot.[2]

Gd. 1.—A sculpture [3] in relief, 42″·50 × 30″, consisting of a twelve-armed male figure, evidently some form of Vishṇu, with a small male attendant standing on either side, at the foot of

[1] See Ravenshaw's Gaur, Pl. 30, fig. 2.

[2] Statistical Account of Beng., Vol. IX, p. 91.

[3] Journ. As. Soc. Beng., Vol. XXII 1853, p. 588, Pl. XXVIII.

which, externally, is a much smaller human figure holding a lotus. The first right hand is upraised, and the second holds the jewel *Syamantaka*. The lowermost right hand rests on the head of the male figure of that side, but a lotus bud is held between the fingers. All the other right hands are upwardly raised at the elbow. The third holds a half-blown lotus flower, with a small bud represented in relief on the part corresponding to the corolla, but which is partially cut away. The fourth right hand holds a lotus pedestal on which there is the representation of a bull; the fifth a lotus pedestal with an elephant on it; while the sixth right hand holds a lotus pedestal. The first left hand is raised and holds the *Sankha*; the second rests on the head of its attendant figure, and has also an object between the fingers, but it is too obscure to be made out. The third holds a lotus on which there is an object resembling an axe; the fourth holds a lotus pedestal on which a small animal rests, and the fifth a trisular-looking body with short feline hind-legs and a human head. The sixth arm and the head of the figure have been broken off. In front of the pedestal on which the figure stands, there is carved the half of a lotus flower in the centre, with an elephant in feeble relief on its left, and two objects on tripods.

This sculpture was found in the bed of an old tank.

Presented to the Asiatic Society of Bengal by Captain Layard, 5th October 1853.

Pabnā.

The District of Pabnā, and the civil station of the same name, are creations of the British Government, and have no ancient history of their own.

In recess No. 1.

Pa. 1-4.—Four pillars, each about 7′ high, and carved out

of a hard, but very brittle, almost black basalt, weathered grey. Each has a square base, and on each face of the pediment there is an arched recess with a highly ornamented roof, each recess having in it a human figure. Each base is about 19″ high, and 11″·75 square. A twelve-sided area succeeds the base, and is 7″·56 high, and consists of sharply conical, foliated designs, each belonging to one of the faces of the pillar, and with intervening panels, each with a human figure or a symbol of some sort. There is a broad projecting rim above this part, with a rude lotus projection like that of a pedestal and on it there is a rough but spirited representation of male and female musicians and dancers. The women have the lobes of their ears distended with enormous ornaments, and their hair done up in huge bows and knots. On one of the pillars a peculiar dance is represented, in which each woman carries a club in each hand, one of which is held over her head, and the other in front, and the figures are so arranged that the clubs of two dancers cross and touch each other. In another group, one of the musicians is an obese, bearded man. The area above this is about 2′ in length, and has twelve sides, its upper part consisting of floral and beaded garlands hanging down gracefully in loops, and from some of them droop long chains, each of them ornamented with a bell. This area has a broad projecting rim like the one below, and between it and another rim is a floral area about 6″ high, the intervening space consisting of floral scrolls. Above the upper rim is a cylindrical area, with a kind of similar ornament over it, above which is a plain interspace, followed by a kind of serrated ornament of leaf tips, with the spaces filled up with other groups and more ribbed tips. Over this is a crenated ornament with an elegantly expanding portion above, but with no capital. A bee, and a gecko or lizard are represented on one of the pillars creeping over it,

the bee on one side and the gecko on the other, and a turtle on one of the higher rims of another pillar.

These pillars were found embedded in a sandbank in the Ganges, 4 miles from Pabnā. One of them was visible on the sandbank, and all the four were dug up very close to one another, and with them some unsculptured stones were found which may have been a part of the pavement or steps of the building.

Mr. Allen, C.S., who discovered them, states that in Rennell's old survey map a village is shown where the sandbank was, and that the village, in Rennell's time, must have been at some distance from the river, and he mentions that traces of the ancient course of the Ganges were still visible about two miles and a half or more off.[1]

One of these stone pillars was presented to the Asiatic Society of Bengal, by R. S. Allen, Esq., C.S., on the 7th August 1837, and the three others appear to have been presented by the same donor shortly afterwards.

Gaur.

This ancient capital of the Hindu Kings of Bengal is situated about 160 miles to the north, and slightly to the east of Calcutta, on a deserted channel of the Ganges. Its origin and early history as a Hindu city are shrouded in obscurity,[2] and it only becomes known historically about the time of the conquest of Bengal,[3] by Muhummad Bakhtyār, in A.D. 1198-9. It was then known as Lakhnautī, a corruption of Lakshmaṇavatī,[4] a term derived from the name of its last Hindu ruler, who, Mr. Blochmann says, was probably little

[1] Journ. As. Soc. Beng., Vol. VIII, pt. 1, p. 529. *Ibid*, Pt. ii, p. 681, Pl. fig. 1.

[2] Buchanan Hamilton's East. Ind., Vol. III, p. 68; *op. cit.*, Vol. I, p. 114.

[3] Blochmann, Journ. As. Soc. Beng., Vol. XLII, Pt. 1, p. 209, p. 310: Vol. XLIII, Pt. 1, p. 280, p. 309: Vol. XLIV, Pt. 1, p. 275, p. 306.

[4] Dr. Mitra, Journ. As. Soc. Beng., Vol. XXXIV, Pt. 1, p. 134.

more than the principal zāmindār of his time, and who, at the period of the Muhammadan conquest, resided at Nadiya. The latter city was surprised about 1198-9 A.D., by Bakhtyār Khilji, who selected Lakhnautī as his capital, and, in the latter city, he was assassinated, in 1202 A.D., but it remained the chief seat of the Muhammadan power in Bengal for a period of three centuries.

It was during this period that the many mosques and other Muhammadan buildings [1] were erected which yet remain in a tolerable state of preservation, and which General Cunningham says [2] "extend for a length of 11 miles along the east bank of the Bhâgirathi River, from the Phulwâri Gate to the suburb of Firozâbâd on the south. The city proper within the ramparts, from the Phulwâri gate to the Kotwâli Gate on the south, is 8 miles long, or just twice the length of what I suppose to be the old Hindu city." * * *

During the time of the Afghan kings, the capital was removed to Panduah in the Maldah District: "and to build the public structures of the new capital," Gaur or Gauḍa [3] was plundered "of every monument that could be removed. Hence it is that while the ruins of Panduah are covered with stones bearing Hindu sculptures, scarcely a single relic has been found on the site of Gaur that could be definitely referred to a Hindu building.

"Panduah was soon afterwards deserted, and the royal residence retransferred to Gaur, which continued, under the name of Janatābād, to be the capital of Bengal so long as its

[1] Fergusson's Hist. Arch., Vol. II, p. 658.

[2] Arch. Surv. Rep., Vol. XV, p. 46, Pls. XIII to XXII.

[3] According to Babu Rangalal Banerji, Gauḍa is another name for Bengal, derived from *guḍa*, molasses: Proc. As. Soc. Beng., 1874, p. 8. General Cunningham remarks, "*Gauḍa*, or Gaur, is, I believe, derived from Guḍa or Gur, the common name of molasses or raw sugar for which the province has always been famous."—Arch. Surv. Rep., Vol. XV (1882), p. 41.

Muhummadan kings retained their independence." During the latter years of the Afghān dynasty, the seat of government was temporarily removed to Tāndān or Tāngra, a few miles to the north, but Gaur preserved the wealth and populousness of a great metropolis until it finally disappeared from history at the time when Akbar's generals reconquered Bengal." Shah Shuja made Rājmahāl his capital, and Buchanan Hamilton states that from that period Gaur became a desolation.[1]

In recess No. 2.

Gr. 1.—A slab, measuring 34″ × 17″·25, having on it in bold relief, a human female figure reclining on her left side, on a couch. Her shoulders are raised, and her head reclines on a pillow, with her left hand resting against a round cushion. Her palm shows the lotus flower, and at her side, below her huge breasts, an infant with a full shock of hair on his head lies sprawling on his back on a cushion. A simple coronet encircles her forehead. A thin garment is thrown over her left shoulder, and from her waist downwards a similarly flimsy robe covers her person. She is profusely covered with jewels: at her feet, on the couch, kneels a small female figure shampooing the sole of her upturned left foot. External to the couch, at either end, is a small erect female figure with a *chauri*, standing on a lotus bud that springs from the end of the bed. Below the couch there is a ridge on which the following objects are arranged in a line from left to right:—1st, half of a lotus flower; 2nd, a vase of some sort; 3rd, a pair of vessels containing offerings; 4th, the raised impressions of two human feet; 5th, a lamp, on a curved, double-footed, rod-like stand. Above the figure

[1] Conf. Stat. Acct. of Beng., Vol. VII, p. 52, also Gaur, Its Ruins and Inscriptions, by G. J. H. Ravenshaw, C.S., edited by his widow, with Notes by Arthur Grote, C.S.

on a similar raised ridge, there is a row of obscure human figures, 1st, eight seated, and playing musical instruments, and, in the same unbroken line, a small, very short figure with a large head and great spiral locks, followed by two other figures like the first eight, and ending on the right side in a linga and yoni altar.

This sculpture probably represents Kṛishṇa nursed by Devaki.

Captain J. D. Cunningham[1] has described a similar group from the Garalmandal Temple, Pathāri, near Sāgar, Central India, and Major Waterhouse[2] has figured it. The tradition quoted by Captain Cunningham regarding the figure is evidently a fiction, and the scene, as suggested by Major Waterhouse either represents "Devakí with the infant Kṛishṇa,[3] or Máyá with the infant Buddha." Dr. Mitra[4] was disposed to believe that the Garalmandal sculpture had originally been "a Buddhist fane converted to Hindu worship."

The foregoing sculpture was found in the north-western suburb of Gaur, now called Gungarampur, on the banks of the Kalíndrí, probably the most ancient part of the Hindu city.

Presented by Captain Layard and J. J. Grey, Esq., 2nd August 1852.[5]

Gr. 2.—A fragment, 33″·50 × 13″ × 8″·50. It is part of the mural decoration of a building, and consists of half of the upper part of a human figure holding beaded cords which depend as loops from the mouths of *ṣārdūla* heads.

[1] Journ. As. Soc. Beng., Vol. XVII, Pt. I, p. 309.

[2] Proc. As. Soc. Beng., 1878, p. 122, Plate III.

[3] Conf. Kṛishṇajanmāshtamī, (Kṛishṇa's Geburtsfest) or Krishna's Birth festival by Von.. Hrn. Weber Abhandl, Berlin, Akad. Wissen., 17th June 1867, pp. 217—366, Pls. I—IV, translated Ind. Ant., Vol. III, pp. 21—25, and pp. 47—52: Vol. VI, pp. 281—301, and pp. 349—354.

[4] Proc. As. Soc. Beng., 1878, p. 123.

[5] Journ. As. Soc. Beng., Vol. XXI, p. 544.

This and the following eleven sculptures selected from the ruins by Mr. L. B. B. King, C.S.,[1] were presented to the Asiatic Society of Bengal, by the Government of Bengal 13th June 1876.

Gr. 3.—Half of an elephant gargoyle, 20″ × 10″·50.

Gr. 4.—Another gargoyle like the last, 18″ × 10″·25.

Gr. 5.—A stone, about 10″ square, having a lotus rosette of its own size sculptured on one face.

Gr. 6.—A circular stone, 2′ 6″ in diameter, bearing a representation of a lotus flower. Many of these ornaments appear in the Muhammadan buildings photographed in Ravenshaw's "Gaur." They were let in generally as isolated ornaments in the tympana of arches, over doorways, &c. They were probably originally from Hindu temples and selected for purposes of ornamentation. The resemblance to the lotus medallions of Bharhut is very marked.

Said to have been removed from the Adina mosque.

Gr. 7.—A portion of a cornice, 39″ × 10″·75 high.

Gr. 8.—A portion of a cornice, 30″ × 14″·50 × 18″·75.

Gr. 9.—A portion of a cornice, measuring 28″·50 × 6″·50, with triangular eminences at intervals and with ornaments in relief along the front of the moulding but too obscure to make out.

Gr. 10.—A fragment, 16″·50 × 10″, probably part of the base of a pedestal. It consists of two pilasters with an architrave defining a recess which probably contained a figure. The pilaster resembles the pillar from Buddha Gayā.

Gr. 11.—A portion of a frieze measuring 24″·50 × 12″, and of the same style of design as *Gr. 2* of this series, *viz.*, the upper portion of a human figure holding up in each hand three beaded strings which cross each other below, and issue

[1] Proc. As. Soc. Beng., 1875, p. 93.

from each side of the mouth of a *śārdūla* head, a beaded tassel hanging down from its middle.

Gr. 12.—Another, and somewhat similar stone, measuring 24″ × 12″·75.

Gr. 13.—An elongated slab, 39″·75 × 15″, with eight erect male human figures in a line, the last figure issuing from a gigantic human head of which only the shoulders are seen. There are thus nine figures in all, and they probably represent the *Navagrahāh*, or nine planets, *i e.*, the Sun-god (Sūrya), Moon-god (C'andra), Mars, Mercury, Jupiter, Venus, Saturn, Rāhu (dragon's head, or ascending node of the moon, and cause of eclipses), and Ketu (dragon's tail).[1]

Gr. 14.—A slab, 23″·50 × 16″·75, bearing an erect, nearly nude female figure, in relief, with a finger of her left hand at her lips, but the figure is considerably defaced. It stands in a recess, and there appears to have been one, or more smaller human figures at the left side.

Gr. 15.—A slab, 27″·50 × 25″·50, with a varying thickness, the maximum being about 14″. One side is occupied by the upper two-thirds of a body of a six-armed Durga, destroying Mahisha the buffalo demon, but, although the subject has only been commenced, and is marked by the parallel lines of the sculptor, it has been defaced by the Muhammudans and used by them as an ornamental stone for a mosque, the other face being elaborately carved as a panel with an arabesque border. The panel consists of a scalloped arch, with a lotus rosette on each of its sides, surrounded by richly foliated devices, the arch itself enclosing a complicated foliaged design that occurs commonly on Muhammadan sculptures at Gaur.

Gr. 16.—A mass, measuring 22″·75 × 28″ × 19″, being part

[1] Williams' Hinduism, p. 166.

of the wall of a building, on which the device of a lion-like monster rampant over an elephant has been depicted. On one of the adjoining sides there is a portion of an arabesque.

Gr. 17.—A fragment of a stone of a Hindu temple, 19″·50 × 10″·25. It has been arched on one side by the Muhammadans, while the under surface still retains a piece of Hindu sculpture of an obese male human figure, seated in a recess defined by very short pillars with heavy bracket capitals, and half a lotus medallion below.

Gr. 18.—A large slab, measuring 67″ × 20″·25. It has a wide external margin varying from 6″·50 to 10″ in breadth, perfectly plain, with the exception that it bears the marks of the chisel. An elongated space is defined by the foregoing margin, and within this space is an arch, the outer margin of which springs at 2″·75 internal to the border of the space, thus defining a triangular area at each corner. In the one to the right, there are a Gandharva and an Apsaras, leaning against one another so as to fill up the space, their tails ending in a foliated scroll. The male figure plays a vina, and the female holds a lotus-bud in her hands. In the other corner, there are two *vidyādharas* kneeling on one limb towards each other, and holding up between them a crown lying on a cushion, while an Apsaras is seated in adoration, on the outstretched leg of each. The arch is 4″·75 broad, and it has a broad border filled up by a rich foliated scroll, very Grecian in character. Underneath the arch there are three small arches supported on chaste Indo-Persian columns, the top of each arch being surmounted by the head of a *śārdūla*, the interval between each arch being occupied by a pointed foliated device. Under the central arch stands a small figure of Vishṇu with two little attendant female figures. In the recess, on either side, is an erect female figure, the one to the right with a vina, the other to

the left with a chauri, the two probably representing Lakshmī and Satyavama, the wives of Vishṇu. On either side of the recess is a dancing girl and her musician.

This has been the entablature over a lintel, and it is in two pieces. It is mentioned in the Journal of the Asiatic Society of Bengal, as having been found in the north-western suburb of ancient Gaur, now called Gangarampur.

It was presented by Captain Layard and J. J. Grey, Esq., to the Asiatic Society of Bengal, on the 4th August 1852.[1]

Gr. 19.—A fragment measuring 13″·25 × 10″ having on its face an arched recess, in which is a seated male figure holding a rosette-like object sideways, with floral ornaments external to the recess. No history, but supposed to be from Gaur.

Gr. 20.—A finely carved sculpture representing Sūrya, the sun or Sun-god, standing on his chariot and drawn by seven horses. His charioteer, the legless Aruna, is stationed in front with a female figure behind him, possibly intended for Ushas, the wife of Sūrya and personifying the Dawn. A female archer at each angle of the chariot is shooting with bow and arrow, thus symbolizing the rays of the sun. All of these figures are small, and behind the archers, who are the smallest of all, are stationed two human figures on each side, one a man and the other a woman, the two women being *chauri* bearers. The god has only two arms, and in one hand is a lotus, but the other is too obscure to determine. He wears a high coronal hat with an *amlasīla* ornament terminated by a finial, and his ornaments and dress are much the same as in the figures of other gods, but the sun, and all his attendants wear long boots. On each side of the slab on which the figures are carved there is a mounted *śārdūla* rearing

[1] *Op. cit.*, p. 544.

over a mounted elephant. Above this there is a small dwarf-like human figure on each side, one playing a vina, and over this is a *vidyādhāra*. A *śārdūla* head probably formed the uppermost ornament of the sculpture, and in some places where it exists there is a *vidyādhara* on each of its sides. From the shoulders upwards to the apex of the conical cap, the rays of the sun are represented by a double row of very pointed narrow bands which, below the arms, are modified as an ornament.

Sūrya, the Sun or its deity, was one of the three chief Deities of the Vedas.

Found in the jungle near Gangarampur.

Presented to the Asiatic Society of Bengal by Captain Layard and J. J. Grey, Esq., 4th August 1852.[1]

Rājmahāl.

This small town, or rather village, is situated on the west bank of the Ganges, about 20 miles to the west of Maldah. The ruins of the old Muhammadan city, now covered with rank jungle, extend for about four miles to the west of the present town. Formerly known as Āgmahāl, the place was selected as a site of the capital of Bengal by reason of its central position, by Mān Singh, Akbar's Rajput General, when he returned from the conquest of Orissa in 1592, and the name was changed to Rājmahāl. It is known to the Muhammadans as Akbarnagar. In 1607-1609 A.D., the then Governor of Bengal transferred his head-quarters to Dacca, but, in 1632, Shah Shuja again made Rājmahāl the head-quarters of the Muhammadan Government of Bengal, and it was he who built the palace called *sangī-dālān* in front of which the following pillar was erected after its discovery. It is probable that the Hindu buildings of Gaur, after it

[1] *Op. cit.*, p. 544.

had been desolated by the pestilence of 1575, were utilized for the new capital at Āgmahāl.

In recess No. 5.

Rl. 1.—This beautiful pillar is 12′ 6″ in height, and has been carved from a finely grained black basalt. It is twelve-sided, except the base and capital which are square. The base is 41″ in height, and the capital with its square abacus continuous with itself, measures 28″·25 in height. The base consists of a very handsome vase, with two human figures, back to back, standing at the corners of the lower square portion, each holding up a garland that hangs down in a foliated mass from the mouth of the vase, hiding the vase at these parts, but leaving the four sides exposed. The simplest form of this kind of ornament is to be found in the vases represented in the Bharhut Stūpa. The base of the vase has a pediment ornamented with lotus petals, and from the four elaborate handles, in the form of *kirttimukhas*, depend the garlands held up by the eight human figures. Above the handles there is a plain area which is followed by another band of lotus petals, and then comes the rapid contraction of the neck of the vase, the outer border of the mouth being as wide as the body of the vase itself, and around it there is a slight mesial contraction, with a lotus petal ornament above and below the contraction. The foliation hanging down from the mouth of the vase is extremely rich, and none of the sides are the same, a remark which also applies to the ornamentation round the body of the vase itself, the sculptor having revelled in diversity, while a harmony at the same time pervades all.

Eleven inches of the 12 surfaces of the shaft are covered with rich ornaments, all of the foliated character, and some of them arboreal, while others are true arabesques. On two sides, east and west, a lotus stem rises upwards from the orna-

mentation of the base, giving off lateral branches among foliage, supporting little lotus pedestals on which very well-executed minute human and animal figures occur. In the one to the east, a man is shooting an arrow from a bow, while opposite to him is a characteristically portrayed buffalo, while two ducks occur on the lotus flowers above. The upper or terminal lotus pedestal of this side bears two birds with their necks crossed over each other, and with foliated tails, the same idea as that which has been observed in the Orissa casts. On the west side, the lotus stem gives off only two branches supporting lotus pedestals, and on each of them is a naked human figure, one emaciated and almost a skeleton, like *Br. 96* of the Orissa casts, while a small erect human figure stands below at each of the lotus stems which supports, on its main lotus pedestal, Siva and Pārvatī surrounded by foliated ornaments. The other two sides of the pillar are occupied with oblong arabesques, one of them a thick undulating lotus stem with lateral foliations, and the other, a series of medallions formed by the windings of a foliated stem, and containing foliated centres, one enclosing a figure of a buffalo. All the ornaments of the other sides of the shaft consist of elongated, tapering, foliated reliefs springing from a central stem, thus producing tree-like figures recalling the *Asherah*, or Grove of the Assyrians. About 50″ above the base of the pillar, four of the faces of the shaft, corresponding to the middle of the four sides of the base, have small erect human figures about 6″ high sculptured on them in relief and standing on lotus brackets. One of the female figures resembles *Br. 2*, and another is engaged, like the figure *Br. 3*, at her toilet. A little above these, the shaft is encircled by a beautifully carved band of lotus rosettes, from which depends a series of *kirttimukhas*, from the mouths of which fall elegant beaded loops with intervening tasselled beaded

cords. Over the lotus band, foliated triangular and vase-shaped ornaments occur at the line of union of the faces of the shaft. After another plain interval, the shaft is again encircled by a very rich arabesque with a beaded border above and below, and measuring 6″ in height, the windings of the lotus stem forming a medallion to each of the 12 faces of the shaft. Among these well-carved figures may be recognised Brahma, Siva, Ganesa, Pārvatī, the Boar Avatār, and probably the Buddha Avatār as well. From the lower beaded-border trisular figures depend, and small foliated eminences rise at the angles. The upper border of this arabesque has two plain mouldings, and another series of foliated eminences placed above the previous ones, and between these rise a line of elongated lotus petals, 4″ in height, with everted tips, and at once recalling the lotus capitals of Egyptian pillars. The capital is made up of a depressed vase, or somewhat bell-shaped figure, so to speak, with a broad *amlasīla* band encircling its middle, with a lotus petal ornament on the suspended portion above and below. The lower square portion below the vase is surrounded by two bands of richly carved arabesques differing on all the sides. A seated dwarf occurs at two of the corners, supporting the garlands falling down from above, and it is undeniably the same figure that occurs on the Kurkihar sculptures *9* and *16*; whilst a *sārdula* standing on a prostrate elephant occupies one side of the third corner, and foliated masses its other side, and also both sides of the fourth corner. Above and below this modified vase, which also resembles in form the lotus pedestal on which Siva and Pārvatī are seated underneath, there is a profusion of foliated ornament which also depends at each corner, the middle of each face of the pillar being occupied by a triangular foliated ornament, the upper one dependent and the lower one erect.

Mr. D. W. Campbell, C.I.E., informs me that this pillar

was found by the railway authorities at Rājmahāl some years ago, when the ruins there were destroyed for ballast. It was then put up by one of the railway engineers in front of the *sangī-dālān*, but being altogether lost at Rājmahāl, it was afterwards removed to Sāhibganj and placed in front of the Institute there.

I was first made aware of the existence of this pillar by Mr. H. A. Cockerell, C.S.I., and as the pillar had been converted into a street-lamp, I suggested to Mr. D. W. Campbell, of the East Indian Railway Company, that it was very desirable so fine an example of Hindu art should be carefully preserved, and that it should be removed from Sāhibganj and placed in the Indian Museum. The proposal was readily acceded to, and the monolith was forwarded to the Museum by the East Indian Railway Company.

Mr. Campbell states that it was thought that the pillar was originally brought to Rājmahāl from the ruins of Gaur.

Presented to the Indian Museum by the East Indian Railway Company on the 8th July 1881.

Baxar.

Between the recesses Nos. 2 & 3.

Baxar is situated in the Sahababad district of Bihar, on the banks of the Ganges, about 75 miles nearly due west from Patna. It is an important seat of Hindu worship, but contains few if any monuments of antiquity.[1]

It is also known as Bagshar and also as Vedāgarbha, "the womb or origin of the Vedās," because it is said to have been the residence of many of the authors of the Vedic hymns. Another legend is that near the temple Gaurīsan-

[1] Buchanan Hamilton's Eastern India, Vol. I, p. 418.; Cunningham's Arch. Rept., Vol. III, pp. 64—66.

khar there is a holy tank now called Bagshar, but originally known as *ayshar*, or "the effacer of sin." A rishi or sage called Bedsira having transformed himself into a tiger to frighten the Rishi Darvāsū" was doomed by the latter to retain the form of a tiger, but having bathed in this holy pool, and afterwards worshipped at Gaurīsankhar, he regained his human form, and hence the spot was called Vyaghras or Baghsar, *i.e.*, tiger tank.

Baxar is famous in modern times for a battle gained, in 1764, by Sir Hector Munro over the forces of Kazim Ali.

Br. 1-3.—A doorway consisting of two jambs and a lintel, but, if this lintel formed part of this doorway originally, the frame probably resembled the doorway at Deogarh figured by General Cunningham,[1] and in which a piece corresponding in its general characters to this lintel is separated from the jambs by an intervening portion, the true lintel, which has been apparently lost in this door frame. The general similarity existing between these two doorways leads to the supposition that they belong to the same period, and General Cunningham[2] considers the Deogarh temple to be one of the latest examples of the Gupta style of architecture and places it not earlier than the 6th, or later than the 7th century. Mr. Beglar, who discovered the doorway, and brought it to my notice, regarded it as a perfect door-frame of the 6th century. In its general character, and even in some of its details, it resembles the doorway B.G. 88-89*a* and 89*b* of the Buddha Gayā series—only it is Brahmanical whilst the latter is Buddhistic.

The most perfect of the jambs measures 6′ 5″·50 × 1′7″·25 × 11″·25 and the lintel 6′5″·50 × 1′4″·25 × 10″·25. The imperfect jamb has had about 5 inches of its outer side either

[1] Arch. Surv. Rep., Vol. X, Pl. XXXVI.

[2] Arch. Surv. Rep., Vol. X, p. 110.

cut away, or the portion that is wanting was carved on an adjoining stone.

One of the ornaments is a snake in feeble irregular undulations and internal to it is a rich arabesque with human figures.

The human group at the base of the jamb consists of a female figure 1′ 5″·50 high, standing on a cushion tied on to the back of a fresh-water turtle, *Trionyx*, with an attendant female figure carrying a betel-box over the left shoulder and a conical object in the right hand. Still further to the left a boy with long curly locks is carrying an umbrella over the head of the principal figure. The head-dress of the latter, and that of the attendant, are exactly alike, and different from any other head-dress represented in this Museum.

The chief figure wears the necklace, *lalāntīka* or dallier, and a waist girdle, bracelets and anklets. The *sari* reaches to the ankles and a *du-paṭṭa* is thrown over both shoulders. The attendant figure has a simple necklace or *kantha-būshā*, and the clothing consists of a short-sleeved tight-fitting jacket divided at the sides below the waist, and the *sari* is represented in folds. The *chhatra walla* wears a *dhoti* and a *du-paṭṭa*. A vidyādhara is in the background carrying a garland, and two birds are also holding up a similar offering, and the turtle has also a garland in its mouth.

On the left jamb the principal female figure is standing on a cushion on the back of a monster with the head of an elephant.

The figure on the mythical animal according to Mr. Beglar represents the river Ganges standing on a crocodile, and the figure on the turtle the river Jumna.

The lintel consists of three anteriorly projecting portions representing the upper portion of a temple with lateral *amla-*

sila ornaments, and a chaitya window in the centre of each. Two chaitya windows also occur between each of these projections. The lower margin of the lintel is a double receding cornice of oblongs and triangles. Found in the fort of Baxar.

Presented by J. P. Scotland, Esq., C.E., 2nd November 1883.

Kurkihar.

In recess No. 3.

Kr. 1.—A seated figure of Ganesa, but wanting the head. The sculpture measures 33 ′ in height, and on the back of the figure the number 14 is carved, which enables me to identify the sculpture as No. 14 of Kittoe's list,[1] where it is described as "a remarkable fragment of a figure of a fat man seated on a lotus stool. 3."

This figure of the God of Wisdom sits on a cushioned lotus throne, and is represented as a short fat man, each of his hands resting on a knee, the right hand holding a rat. The presence of this animal is sufficient evidence that Ganesa is the god represented, as it is one of his cognizances, and from which he receives the appellation of Akhu-ratha.

Ganesa is the son of Siva and Pārvatī, and a variety of legends are narrated in the Brahma Vaivartta Purāna regarding the loss of his human head, and the replacing of it by a one-tusked elephant's head, but one of them relates that Pārvatī formed him with an elephant's head to suit her own fancy.

Presented to the Asiatic Society of Bengal by the Government of India, 1st November 1848.

[1] Journ. As. Soc. Beng., Vol XVII, Pt. II, 1848, p. 698.

Kr. 2.—A bas-relief of Siva and Pārvatī 34″ × 14″, in the attitude in which they are frequently represented, *viz.*, the latter sitting on the left thigh of her husband, with her arm round his shoulder. In this figure Siva has three heads, and four arms, and he is seated on a lotus throne. In one of his left hands he has his bow *Ajagava*, and a lotus. The one right hand remains and rests over the right leg, showing the palm, which bears a symbol too obscure to determine. To the right of the group is his *trisūla*, or trident *pināka*, standing erect on a lotus bracket with a snake coiled round it, while on the left is a lotus flower on which rests another object which cannot be made out. On the front of the throne there is a trisular-looking figure, the lateral members of which form a kind of arch under which is a kneeling human figure on a lotus pedestal, probably the donor of the sculpture. This is marked No. 18 of Kittoe's [1] list, where it is wrongly described, as Siva has not six, but only four arms.[2] It is stated to have been obtained from a chaitya at Punaha.

Bihar.

Br. 1.—A corner stone or pilaster, 28″ × 7″, and sculptured on two faces. It has all the characters of the pilaster *B. G. 48.* It is No. 36 of Kittoe's list.[3]

Br. 2-3.—Two halves, 9″ × 6″·50, of an elephant gar-

[1] Journ. As. Soc. Beng., Vol. XVII, Pt. II, p. 698.

[2] In Dr. Mitra's Catalogue, p. 44, Kittoe's sculpture is also described as having six arms, and the figure of Siva is said to be erect. No sculpture corresponding to this description has been found in the Museum. The sculpture described above has Kittoe's No. 18 cut into the back with a chisel.

[3] *Op. cit*, p. 698.

goyle in sandstone, and resembling *Gr. 3* and *Gr. 4*. They are No. 20 of Kittoe's list.[1]

Br. 4.—A slab 13″·50 × 8″·50, having the figure of an animal sculptured on it in bold relief, with five of its young ones below it, rearing on their hind legs to be suckled, with two others in front of its fore limbs, and in a similar attitude. This specimen is No. 19 of Kittoe's list,[2] where it is described as a "sow with seven pigs in relief," a description adopted by Dr. Mitra in his catalogue.[3] The figure represented has a head resembling that of an animal belonging to the genus *Canis*, and the attitude in which the young are jumping up to reach the teats of their mother, is characteristic of canine pups, and not of a litter of pigs. Very little appears to be known regarding the number of pups brought forth by the Indian wolf, and in Jerdon's work on the Mammals of India, there is no reliable information on the subject, but the Zoological Garden of Calcutta has received a litter of seven very young wolf pups from Gya, and from enquiries I have made in different directions, it would appear that four or five is the usual number produced, but that as many as seven are not unfrequently born, but in such instances the pups are not strong, and many of them die off. The wolf of Europe, *Canis lupus*, which is closely allied to the Indian wolf, is well known to have occasionally as many as nine pups[4] at a time, although the ordinary number is four or five. Sir John Richardson[5] also states that *Canis occidentalis*, the American wolf, has occasionally as many as nine pups at once. The circumstance, therefore, that this canine animal is repre-

[1] *Op. cit.*, p. 698.

[2] *Op. cit.*, Vol. XVI, Pt. I, p. 602.

[3] Cat. of Cur., p. 49.

[4] Blasius Fauna der Wirbelthiere Deutsch, Vol. I. Säugethiere, p. 183: Brehm's Thierleben, 2nd ed., Säugethiere, Vol. I, p. 534.

[5] Fauna Borealis Americana, Pt. 1. Mammalia, p. 64.

sented with seven pups, in no way militates against the supposition that a wolf is depicted in this sculpture, or it may be a jackal, as the latter has a strong resemblance to a wolf, and is occasionally equally prolific. The general form of the figure in its other details, besides its head, is that of a wolf and not that of a pig, and the sculptor has carefully depicted a long bushy tail and indicated a similar caudal member in the pups, which is conclusive evidence, that the pig was not intended. Along the centre of the back, the hair is carved as if to represent a list, and this circumstance led Babu P. C. Ghosha, to whom I had shown the sculpture, to regard it probably as representing a hyæna, and on asking him if he could account for this animal being portrayed on a sculpture evidently of a religious nature, he favoured me with the following note:—"Sivā, the female energy of Mahādeva, is also the name of a hyæna, and that is why Bengali pandits offer cakes to the jackals of the village—*Vrika* = a hyæna, and *Vrika-mukhi*, hyæna-mouthed = *Durgā*."

As the offerings, however, are made to jackals, there is nothing in the sculpture itself to negative the supposition that a wolf or a jackal was the animal which the sculptor had in view, and Dr. Mitra informs me that *vrika* is a wolf and not a hyæna.

It is not stated in Kittoe's list whence the specimen was obtained, but it is probably from Buddha Gayā.

Br. 5.—A bull, measuring 19″ × 16″·50. The head is broken off. The figure has a string of beads, and a garland of leaves round the neck, and from the front of the hump to the hind-quarters, the body is encircled by another string of beads, from which hang bells and representations of *pīpal* leaves. There is an inscription on the back which has been translated by Dr. Mitra.[1] It is in the Kuṭila character,

[1] Journ. As. Soc. Beng., Vol. XXVII, p. 74, Plate I.

and is dated 725 A.D. The figure is that of the bull Nandi, one of the cognizances of Siva, and symbolic of reproductive power, and had been offered for the purpose of securing progeny, a custom that is not uncommon among Hindus, according to Dr. Mitra.[1] There is nothing in the inscription, says the same authority, to show that it is a Buddhist record, and in the absence of this, it has been placed among the Brahmanical sculptures.

This sculpture is said to have been brought from Buddha Gayā.

Buchanan Hamilton[2] observes that almost all of the figures that are found scattered over the country for miles around Buddha Gayā, were doubtless carried away from it; but that many of them were, in his day, worshipped by the orthodox, and no doubt had a strong resemblance to, and many attributes of the gods of the present Hindus. Buddha Gayā is now visited by Hindu pilgrims from all parts of India, and some of them, very devout, may be seen measuring their lengths on the ground along the road that leads from Gayā to Buddha Gayā, while, at the latter place, they may be observed performing religious ceremonies among the ruins around the temple, assisted by Brahmanical priests. How many centuries this has lasted it is impossible accurately to conjecture.

Presented to the Indian Museum by Arthur Grote, Esq., C.S., 11th March 1868.

In Cabinet No. 7.

B.G. 6.—A seated male human figure on a cushion, resting on the back of a lion. The figure has a third eye, and in one hand he holds a lotus, while at his right side is the

[1] Buddha Gayā, p. 193. [2] East. Ind., Vol. I, p. 77.

triśūla of Siva with a snake twisted round it. It measures 7″·75 × 4″·75, and has a short inscription below.

Presented by the Archæological Survey of India, 12th August 1882.

B.G. 7.—A fragment, 7″ × 4″·50, of a sculpture, doubtless Siva and Pārvatī; the latter only remains, and below her, among rocks, is the bull Nandi with Siva at its side, and underneath Devī, a lion.

Presented by the Archæological Survey of India, 12th August 1882.

Bhatoli or Jowhri Di.

Near this village there is a mound 100 feet square and 10 feet high called "Jowhri Di," or "Burnt mound." It is situated a little to the east of the road from Muzaffarpur to Hajipur, in the Muzaffarpur District, and is 23 miles distant from the former, and 12 miles from the latter town. It appears to have been a small fort or castle, and, according to the traditions of the place, it was a fortress of the Cherū Rajas, and was destroyed long anterior to the Muhammadan conquest. Mr. J. E. Lincke,[1] C.E., who excavated the ruins, in March 1881, says the tradition is that the fort was burnt, and he mentions that everything found points to a "purely Hindu origin, and not a single small brick so typical of the Muhammadans is to be found." Fragments of some Brahmanical deities were discovered bearing short inscriptions, the forms of the letters of which show that they are comparatively modern.

A few of the objects collected by Mr. Lincke were

[1] Mr. Lincke has given a short account of his examination of this fort in the Proceedings of the Asiatic Society of Bengal, 1881, p. 98, where it is stated that his paper would be published in Part I of the Society's Journal, a promise that does not as yet appear to have been fulfilled.

presented by him to the Asiatic Society of Bengal, and transferred to the Museum, 14th May, 1881.

J.D. 1.—A curious object made of baked clay. It measures 8″·75 in length, and is roughly cylindrical and hollow. One end is perfect, and the broken end appears to have been more expanded and rounded than the other, and probably closed. About 1″·50 from the entire end there is a raised area all round the cylinder, with three short tubes running backwards from it, each 2″·50 long with the hinder end raised, and the hole of each may have had a cord passed through it for suspending the object. One of them, on what appears to be the under surface, is broken off, and the hole runs into the wall of the cylinder. A few folds or ridges occur above the dilated end.

J.D. 2.—A small baked clay object, shortly cylindrical, closed at one end, the other end being broken. The outer surface is ringed. It is 2″ long by 2″ in diameter.

J.D. 3.—A baked clay object, 1″·50 long, and 1″·50 in diameter at the broadest end, which terminates in a boss, surrounded by a narrow rim. The other end is flat, and the portion intervening between the two round, but expanding towards the bossed end.

J.D. 4.—The neck of a vessel of which the mouth had probably formed a kind of sieve, perforated by four largish holes, but other holes appear to have occurred outside the mouth. Diameter 3″·20, and length 1″·35.

J.D. 5.—A small perfect baked clay vessel, with a diameter at the mouth of 2″·30; height 1″·10.

J D. 6.—The broken baked clay cover of a vessel. It has a projecting rim, and measures 4″ in diameter and 1″·10 in height.

J.D. 7-13.—Seven fragments of pottery made of black clay and covered with graphite for a glaze.

J.D. 14.—A short red clay object, perforated through the middle, and probably a net sinker.

J.D. 15.—Another, similar to the last, but smaller, measuring 0″·70 high, and 1″ in diameter at the broadest part, and 0″·70 in the narrow upper part.

J.D. 16-18.—Three so-called whorls, one measuring 1″·26 × 1″·72, another 0″·85 × 1″·15 and a third 0″·84 × 1″·19, all being perforated vertically, and resembling other objects of the same character found in many places in India.

J.D. 19-21.—Two clay balls, probably children's toys, one measuring 1″·50 and a second 1″·40, and also half of a third with a diameter of 1″·50.

J.D. 22.—A rude figure of some animal, a child's toy: length 3″·10.

J.D. 23.—A very rude representation of the head of some animal toy: length 3″·10.

J.D. 24.—Portion of the neck of a similar figure: length 2″·75.

J.D. 25.—Part of another toy figure: length 2″·40.

J.D. 26.—The neck and head of an animal toy: length 2″·90.

J.D. 27.—A toy clay cover for some vessel: height 1″ diameter 1″·20.

J.D. 28.—A small cut bead of dark-green stone truncated at both ends, and measuring 0″·40 × 0″·45.

J.D. 29-30.—A fragment of a large ruminant scapula, and part of the head of a long bone.

J.D. 31-33.—Three pieces of the shell of a *Batagur*.

Sargujā.

The Native State of Sargūjā[1] is bounded on the north

[1] Conf. Ouseley, Journ As. Soc. Beng., Vol. XVII, Pt. 1, p. 65, Pl. III: Dalton, *idem*, Vol. XXXIV, Pt. II, pp. 22-31: Ball, Ind. Ant., Vol. II, pp. 243 246, figs 1, 2: Stat. Acct. of Bengal, Vol. XVII, pp. 221—224.

by Mirzapore, a District of the North-West Provinces, and by the State of Rewah; on the south by Jashpur, Udāipur and Bilāspur, in the Central Provinces; on the east by Lohārdagā, and on the west by Koreā.

The deserted fortress of Jūbā is situated in the northern *parganā* of Pāl, and is about two miles south-east of the village of Mānpura. It occupies the rocky shoulder of a hill, at the bottom of which are the jungle-covered remains of old Hindu temples.

In recess No. 3.

Sa. 1.—A linga in black stone, 26″·75 high, and 8″·50 in diameter, with a well carved human face[1] projecting from the surface of the linga. Nearly 9″ of the base are square, 4″ above it are octagonal, and the next 4″ are rough and apparently unfinished, the remainder being smooth and rounded at the top. The linga or phallus, is the symbol under which the god Siva is now universally worshipped, although it is unknown to the Vedas. It is known as Siva and Mahādeva, and any water-worn oval pebble, smeared with vermillion, serves to indicate the deity, and such objects are not unfrequently to be seen in Bengal and elsewhere, under trees, but especially below the sacred trees, *Ficus bengalensis* and *Ficus religiosa*.[2] In the Banda District, prehistoric stone implements are in demand as Mahādevas.[3]

This linga was found in the jungle below the fort of Jūbā, in the Pāl *parganā*, by Colonel Ouseley, and presented

[1] Journ. As. Soc. Beng., Vol. XVII, Pt. I, p. 66.

[2] Conf, Uber den Ursprung des Linga-Kultus in Indien, v. F. Kittel; Rivett-Carnac, Journ. As. Soc. Beng., Vol. XLVIII, Pt. I, p. 17, Pls. V to VII.

[3] Le Mesurier, Journ. As. Soc. Beng., Vol. XXX, 1861, p. 61: Theobald, Journ. As. Soc. Beng., Vol. XXXI, 1862, p. 323: Carey, Proc. As. Soc. Beng., 1866, p. 135: Rivett-Carnac, Ind. Ant., Vol. VIII, March, 1879, p. 178: Cockburn, Journ. As. Soc. Beng., Vol. XLVIII, Pt. II, p. 133; and August 1879, p. 205.

by him to the Asiatic Society of Bengal, 19th October 1847.

Sa. 2.—A yoni, 26″ in diameter, and about 35″·50 in length. This object represents the female organ, and it is worshipped either alone, or in combination with the linga or phallus by some followers of the *sāktīs*, the wives or female energies of the deities. This form of worship is generally known as Tantra worship, and for its due performance the five Mākāras, or five requisites are necessary, *viz.*, Madya, wine; Mānsa, flesh; Matsya, fish; Mudrā, parched grain and mystic gesticulations; and Maithuna, sexual intercourse. There are two classes of the *sāktīs* or worshippers of the *sāktīs*, *viz.*, the Dakshināchārīs and Vāmāchārīs, the right-handed and the left-handed. The latter sect is the most depraved of the two as promiscuous Maithuna is part of their system.[1]

This yoni was obtained, along with the foregoing linga by Lieut.-Colonel Ouseley, and at the same place. It was presented by him to the Asiatic Society of Bengal, on the 19th October 1847.[2]

Sa. 3.—A slab of sandstone, 35″ × 19″ × 6″, the lowest portion consisting of an inscription not entire, the highest division, of a narrow triangular area marked off below by a transverse line, and containing the following symbols, *viz.*, a human forearm in an erect position with the hand closed, to the right the sun, with the crescent moon below it, and to the left a tree, with an altar, yoni and linga at its side. These are the symbols found usually on stones commemorating a *sātti*, and below them there is represented, also in relief, the circumstances under which the husband of the *sātti* had met his death, *viz.*, in battle. Two men are seen in close combat with short broadswords, their persons almost nude, but pro-

[1] H. H. Wilson, Essays and Lectures, Vol. I, pp. 250—263.

[2] *Op. cit*, p. 65.

tected by round shields. Below this is a groom, armed with a javelin, holding the horse of one of the combatants.

The inscription was copied by Captain Kittoe after the sculpture had been taken to Chutiā Nāgpur by Colonel Ouseley. The inscription bears the date of 1296, Samvat, *i.e.*, 1239 A.D. Captain Kittoe considered it to be a record of a victory, but Colonel Ouseley regarded it as a *sātti* stone.

The sculpture was discovered by Lieutenant-Colonel Ouseley in September or October 1847, at Mahāoli, a place 8½ miles north-west of Mānpura, the chief town of the Pāl or the Northern *parganā* of Sārgūjā. Mahāoli is about 13 miles north-west of the old fort of Jūbā.

Presented to the Asiatic Society of Bengal by Lieutenant-Colonel Ouseley, on the 19th October 1847.[1]

Bhuila.

In cabinet No. 7.

Ba. 1.—A small yoni, 1″·75 square, known as a *panchānana*, or "five-faced," or *Panchamukhā*. There is a small area within, measuring 1″, and from it the channel or drain leads outwards and projects beyond the margin of the yoni as a spout, but seated in the channel is the bull Nandi, the symbol of virility. The centre of the middle area and the four angles of the yoni are occupied by five cones, *i.e.*, four grouped round one occupying the centre. An object on the side of the yoni opposite to the bull cannot be made out. This yoni appears to have been broken off a pedestal or support of some kind.

This and the following object were presented by the Archæological Survey of India, 11th August 1882.

Ba. 2.—A fragment of coarse porcelain, measuring 4″·20 × 1″·90 × 0″·60. The glaze is very thin, and it has evidently formed a rosette-like figure of some kind in blue.

[1] *Op. cit.*, p. 65.

Bithā.

This place, which is marked by the presence of extensive mounds of ruins, is situated 12 miles to the south-west of Allahabad, and the term *bithā* itself, General Cunningham [1] says, is sometimes applied to mounds and even to stūpas. He is, however, disposed to regard the name Bithā, in this instance, as the name of a city that occupied this site, and which he thinks may probably have been Bitbhaya-pattana in the kingdom of Kosāmbi. He observes that "the antiquity of Bithâ is vouched for by the *five* old inscriptions which were diligently collected by my zealous friend Babu Siva Prasâd and myself." Both Buddhist and Brahmanical remains have been found by the Archæological Survey at Bithā; also some old glazed black pottery, and numerous bone spindle-shaped objects, which General Cunningham calls spikes, and compares to "tree-nails," and is inclined to adopt the opinion of the people about the place, "that they are simply tree-nails of bone used for fastening together the thick planks of native doors;" but he also observes, "It is however, quite possible that they may have been mere playthings, such as were formerly used for playing "pushpin," and are now called "spellikins." Among Buddhist sculptures he describes and figures [2] part of an architrave, resembling the architrave of the Bharhut Stūpa in its bells and beaded line, and the Buddha Gayā architrave is its principal ornament, so that the site must contain buildings probably as old as the Buddha Gayā railing.

Ba. 1.—A flat slab of stone, 5″·50 × 4″, with a very rude human female figure carved on it in relief. The figure is seated with the legs far apart, and is indecent in its

[1] Arch. Surv. Rep., Vol. III, pp. 46—52. Pls. XVII and XVIII.

[2] *Op. cit.*, Vol. X, pp. 5—9. Pls. III and IV.

details. In this figure the arms are shown, but in another from Kosām, there are no arms, and part of another body is added on above the breasts.

Presented by the Archæological Survey of India, 12th August 1882.

Ba. 2.—A portion of a terra-cotta similar to the last, 4″·75 × 3″. Presented by the Archæological Survey of India, 12th August 1882.

Ba. 3.—A portion, 3″·25 × 1″·25, of the bowl of a clay tobacco pipe, with some simple ornaments on it. Presented by the Archæological Survey of India, 12th August 1882.

Kosambi.

The following terra-cottas, some of them children's toys, were obtained by General Cunningham from the site of the present village of Kosāmbi.[1] They appear to be all Brahmanical figures of doubtful antiquity.

The Archæological Survey obtained a number of objects of apparently greater value and interest than those represented in this Gallery, and a list has been given of them,[2] but it is not stated where they are deposited nor where the three hundred and ninety-four old coins obtained at the same time have been placed.

Km. 1.—A child's terra-cotta toy, 5″·50 × 2″·75 × 4″, on two clay wheels, consisting of the upper part of a human figure, with the hinder parts and tail of a bird. The whole is very rudely executed.

This, and the following sculptures were presented by the Archæological Survey of India, 12th August 1882.

[1] The discovery of the site of this ancient city was due to a suggestion made by Mr., now Sir E. C. Bayley, Arch. Surv. Rep., Vol. I, p. 303: Anc. Geo. of Ind., p. 394.

[2] Arch. Surv. Rep., Vol. X, pp. 1—5. Pl. II.

Km. 2.—A child's toy-cart of terra-cotta, on two clay wheels, imperfect, but measuring 3″·50 × 3″·50 × 3″·50: the splash-board has a rough representation on it of a team of four richly caparisoned horses.

Km. 3.—A fragment of the splash-board of another toy-cart, 4″ × 3″, with two horses in it.

Km. 4.—Another similar fragment, 3″·50 × 3″·50, but with a yoke of oxen.

Km. 5.—Another similar to the last, but even more rude, 3″· × 3″·50.

Km. 6.—A crocodile's head, also used as a toy, 5″·50 × 3″· × 2″·75, a very rude terra-cotta.

Km. 7.—The head and fore parts of a ram, with a hole for an axle as in the last toy, and also used as a plaything, 4″ × 3″·50 × 3″·50. It is ornamented with little dots, and a tasselled cord is round the neck.

Km. 8.—Another and similar toy to the last, but with a wheel-like ornament between the animal's horns, but apparently not the chakra, 4″·50 × 3″·75″3″.

Km. 9.—A plain clay wheel of a toy, 2″·75 in diameter.

Km. 10.—A rude terra-cotta figure of an animal, 4″ × 2″·25 × 1″·25.

Km. 11.—A terra-cotta, human, seated, dwarf-like figure with a hole for an axle, and probably a toy. It measures 5″·50 in height, and 3″·25 in breadth.

Km. 12.—A human figure seated in a chair, very rudely executed in terra-cotta. Also probably a toy. It measures 3″·75 × 1″·75.

Km. 13.—Another and some what similar figure, 3″·60 × 1″·75.

Km. 14.—Another and similar figure, 3″·75 × 2″.

Km. 15.—Another like the last, 3″·60 × 1″·50.

Km. 16.—Another, the same as the last, 3″·25 × 1″·75.

Km. 17.—A seated figure, holding two objects that come

out of his mouth. The head-dress very rudely made. Evidently a child's toy: 3″·25 × 2″.

Km. 18.—The head and shoulders of a rude human figure with a high head-dress, 3·″50 × 2″·40.

Km. 19.—Another like the last, 3″·25 × 2″·25.

Km. 20.—The upper part, chest, shoulders and head of a male human figure, with an implement in one hand resembling a carpenter's wooden mallet. The head is bound with a broad cloth ornamented with rosettes, and from below it the hair rises up, in four rope-like masses, folded backwards: 4″·50 × 4″·25. The face is grinning and the teeth are shown.

Km. 21.—A rude terra-cotta of a standing figure of Srī: over whom two elephants on lotus stems are pouring water, 4″·75 × 2″·50.

Km. 22.—Another similar terra-cotta, but wanting the lower half, 4″·75 × 2″·75.

Km. 23.—A very rude terra-cotta, imperfect, of Siva and Pārvatī, standing side by side, 5″·50 × 3″.

Km. 24.—A very rude terra-cotta of a man and woman standing side by side; the woman has enormous discs in her ears: 3″·75 × 2″·75.

Km. 25.—A rude terra-cotta, probably of Siva and Pārvatī, the former standing with one hand under the chin of the latter: 4″·40 × 2″·50.

Km. 26.—Another similar to the last, 4″·25 × 2″.

Km. 27.—The upper part of a terra-cotta representing either Kaumārī the *śāktī* of Karttikeya the god of war, or Saraswatī, the wife of Brahmā, the goddess of learning and the inventress of the Sanskrit language and Deva-nāgarī letters, 2″·50 × 2″·70.

Km. 28.—A very rude figure of the goddess Kali in terra-cotta, 5″·25 × 2″·50.

Km. 29-30.—Two human female figures in terra-cotta, very

rudely executed, and made up of the lower and upper halves of two distinct figures. The head-dress and ear-discs are enormous: 7″·50 × 2″·50.

Km. 31.—The shoulders and head of a human female figure with great ear-ornaments, and a complicated head-dress made up of parallel lines of rosettes covered with other floral ornaments, 2″·75 × 2″·25.

Km. 32.—Another rough terra-cotta fragment of the shoulders and head of a woman in relief, 2″·50 × 3″.

Km. 33.—A human figure in terra-cotta, much in the same position as the Peshāwar copper figure, and also playing a harp: 3″·75 × 2″·75.

Km. 34.—A fragment bearing a rude representation in terra-cotta of a parrot on a bunch of fruit: 2″·50 × 2″·25.

Km. 35.—The upper portion of a rudely executed human female figure in terra-cotta, 3″·25 × 2″·25.

Km. 36.—An oval medallion, 5″ × 4″·50, with the lower half of a seated female figure carved on it in relief, with the part of another human figure added on above the breasts, the arms and head being absent. It is indecently nude, and the legs are wide apart.

In recess No. 3.

Km. 40.—A sculpture measuring 28″·50 × 14″·50, and inscribed. It represents Siva and Pārvatī standing side by side. Both hold up the right arm on a level with the right shoulder, with the open palm directed forwards, while Siva carries a kind of vase, in the other hand, bearing a Saivitic sectarian mark. The *du-paṭṭa*, which is thrown over the left arm, passes round the body and hangs over the left hand, while the *dhoti* is tied up in such a manner in front as to suggest the phallic character of the god. His hair is done up in convergent ridges, tied with a bow on the vertex, but rising above it for a considerable height, one end falling

over at either side, a manner of hair-dressing adopted by some Siavitic devotees at the present day. Pārvatī holds what appears to be an elaborate hand-mirror in her left hand. Her head-dress recalls the head-dress of some Dutch women, and consists of a huge, transverse, comb-like ornament projecting beyond the side of the head, and terminating on both sides in large wheel-like ornaments, from the centre of which depends a large tassel. There are huge ear-ornaments, and very massive bangles.

Presented by the Archæological Survey of India, 11th August 1882.

Kālinjar.

The fort and town of Kālinjar[1] so celebrated in Hindu, but more especially in Muhammadan history, are situated on a rocky hill, 33 miles to the south of the town of Bānda, in the District of that name, in the North-West Provinces. The hill on which the fort stands is one of the Bīndāchal range, the first and lowest elevation of the Vīndhyān mountains. The base consists of large masses of polyhedral syenite, and the sides rise rather steeply from the plain; the upper part, 150 to 180 feet, being nearly perpendicular, and capped by horizontal sandstones, the total elevation of the rock above the sea being 1,230 feet, and its summit is four or five miles in circuit. It is separated from the adjoining range by a chasm 1,200 feet in width. The town is in an almost ruined condition, but the numerous architectural remains scattered about attest its former importance.

The hill, according to Lieutenant F. Maisey[2] is called Rabichitr, from *Rabi*, the sun, and was devoted to Hindu worship long before the erection of the fort, as the date and

[1] Gazetteer, N.-W. P., Vol. I, pp. 446—474.

[2] Journ. As. Soc. Beng, Vol. XVII, Pt. 1, p. 171. Pls. VI—XXIII.

inscriptions on the caves, and on various sculptures are of earlier dates than those on the gates of the fort; and the ramparts also of the fort are in great measure built of the fragments of old Hindu buildings. The name Kālinjar occurs frequently in Hindu mythology, and it is mentioned in the Mahābhārata [1] as already a famous city, so that its antiquity is great, and its origin Hindu. It was also apparently a place of pilgrimage in very early times, because it had its Lake of the gods,[2] doubtless, surrounded by temples, and to bathe in it was as meritorious an act as the gift of a thousand cows in charity. It is mentioned by Ptolemy, A.D. 157, under the name of Kanagora, and as part of the Kingdom of Prasiake to the south of the Jumnā. Ferishta, however, mentions that its age is not greater than the seventh century A.D., and he states that it was founded by Kedār Raja, a contemporary of the prophet Mahomet. The traditions of the place connect it with the celebrated Chandel family of Rajputs, who ruled in the Bānda District from the 9th to the 14th century, and the founder of the race, Chandra Varmma, is said to have laid the foundation of the fort, which was completed by his son.

The first mention of Kālinjar by the Muhammadan historians carries us back as far as 978 A.D., when the King of Kālinjar united with the Raja of Lahore in an unsuccessful invasion of Ghaznī, and again in 1008 A.D., a Raja of Kālinjar was present in the battle of Peshāwar, opposing the victorious advance of Mahmūd of Ghaznī in his fourth

[1] The Mahābhārata, the great epic poem of the Hindus, is said to have been composed by Kṛishṇa Dwaipāyana, who arranged the Vedas. He taught the poem to his pupil Vaisampāyana, who afterwards recited it at a festival to King Janamejaya. The chief subject of the poem is the war between the Kauravas and Pāṇḍavas, descendants, through Bhārata, from Puru, the great ancestor of one branch of the Lunar race.

[2] Conf. Journ. As. Soc. Beng., Vol. VI, Pt. II, p. 666.

invasion of India. The fort was besieged by the Muhammadans on a number of occasions between 1002-31 A.D. and 1247 A.D., but the most memorable of the sieges was the first under Kutab-ud-dīn,[1] when "the temples were converted into mosques and abodes of goodness, and the ejaculations of the bead-counters and the voices of the summons to pray ascended to the highest heaven, and the very name of idolatry was annihilated." The evidence afforded by certain inscriptions in the fort, and at Ajaigarh, proves, however, that, notwithstanding the Muhammadan conquest, the Chandel line of Princes still claimed sway over Kālinjar, and that they had appointed viceroys to hold it. Nothing is heard of Kālinjar after the last Chandel inscription, dated 1288 A.D., until it was besieged by Humāyan in 1530 A.D., who continued to besiege it at intervals for a period of 12 years, which has given rise to the legend that the fort was actually besieged by Humāyan for that period.

In 1554 A.D.[2] the fort fell into the hands of the Afghans, but even in the time of Akbar, the authority of the Musalmāns over Bānda[3] was little more than nominal, and later on, the fort fell into the possession of the Bundelas, a body of Hindu military adventurers, impure Rajputs, after whom the District of Bundelkhand[4] has received its modern name, and whose national hero was Chhatar Sāl. On the death of the latter, the fort fell to the share of Hardeo Sah of Pannā, whose descendants continued to hold it for some generations, when, after a series of family feuds on the death of Hindurpat Sinh, it passed into the family of Kāim Jī, who

[1] Blochmann, Journ. As Soc. Beng., Vol. XLIV, Pt. I, p. 276.

[2] Ain-in-Akbari, Blochmann, p. 369.

[3] The name Bānda is said to be derived from the sage Bundeo, a contemporary of Rām Chandra.

[4] Conf. Pogson's 'Bundelas,' pp. 139—147 Plate Smith's Contributions to History of Bundelkhand, Journ. As. Soc. Beng., Vol. L, Pt. 1, pp. 1—53.

had been nominated by Hindurpat Sinh, Kiladār of Kālinjar. During the Mahratta supremacy, the fort was unsuccessfully besieged by Alī Bahādur, and the British also failed in their attempt to take it in 1812, although it was ultimately surrendered to them a few days later on by Daryān Sinh,[1] the possessor of the fort and the representative of Kāim Jī, on the understanding that he would receive an equal extent of lands on the plains, and in 1866 the fort was dismantled.[2]

Kr. 1.—A slab, about 11″ square, bearing, in a slightly sunken panel, two human foot-prints in relief. They are probably intended to represent the foot-prints of Siva, as the slab bears a Siavitic sectarian mark. There is a trisul on the right side, and the foregoing sectarian mark below it, resembling a ring enclosing another holding a small disc in its centre, and below this is what might be regarded as the Siavitic symbol.

This sculpture was found associated with a ruined monument commemorating a *sātti*, within the Fortress of Kālinjar.

Presented to the Asiatic Society of Bengal by Dr. R. Tytler, 31st March 1828.

Kr. 2.—A *panchāmukhā* linga, with its yoni, 19″·25 × 16″·50 × 3″, resembling the minute yoni and linga, *Ba. 1*, but in this example a *phallus*, now injured, had been added to the central mass of spheres. The bull Nandi stood in front, and part of the beaded string around its neck still remains, and a similar ornament occurs between three of the spaces separating the four spheres, the fourth space being occupied by the *phallus*, but it is doubtful whether these beaded lines have any more than an art significance.[3]

[1] Aitchison's Treaties, Vol. III, p. 370.

[2] For a description of the ruins consult Maisey, *op. cit.*, Vol. XVII, Pt. I, p. 171, Pls. VI to XXIII, et p. 313. Gazetteer, N.-W. P., Vol. I, p. 459.

[3] Conf. J. Cockburn, Proc. As. Soc., 1882, p. 49.

Kr. 3.—A couchant bull, measuring 16″·50 × 13″·50 high, a very primitive sculpture, and only partially carved, as all the interspaces between the legs are solid. It bears an inscription.

Presented to the Asiatic Society of Bengal by General Stewart, 19th March 1824.[1]

Kr. 4.—A closed human hand of a colossal statue. It measures 10″·50 across, by 12″·50 from the wrist to the bend of the forefinger. Each finger has a ring. The hand has had some object in its grasp, but it is broken off.

Presented by Dr. R. Tytler to the Asiatic Society of Bengal, 31st March 1820.[2]

Kr. 5.—A very rude sculpture, 22″·25 × 12″50. A bracketed slab is represented as being carved on the face of a pilaster, with two human figures on it in relief, standing side by side, and apparently Siva and Pārvatī. Mr. John Cockburn,[3] who discovered the sculpture, supposes that it represents "a man armed with a stone axe in its handle." The object, however, which Mr. Cockburn conjectures to have been an axe is so obscure, and is so mixed up with the ear-ornament of the woman, and with the ear of the man, that the importance which he would attach to this sculpture is very doubtful. It seems much more probable that the very long shaft, as high as the male figure itself, and into which Mr. Cockburn considers a stone axe is fixed, represents the *khatwāṅga*, or club of Siva, near the upper end of which was tied the *pāsa* or cord for binding refractory offenders, and which is generally conventionally represented as a foliated ornament, projecting outwards at one side, and which in this rude Kālinjar sculpture, owing to its obscure character, may be

[1] As. Res., Vol. XV, App. p. xxxv.
[2] As. Res., Vol. XIV, App.
[3] *Op. cit*, p. 8.

converted by a play of imagination into a likeness to a stone axe.

Presented by John Cockburn, Esq., 24th October 1881.

Ajaigarh.

The celebrated Fortress of Ajaigarh,[1] or "the unconquerable Fort," is situated in the Bundelkhand District of the North-Western Provinces, about 16 miles to the south-west of the fort of Kālinjar, and 130 miles to the west and south of Allahabad.

This fortress is probably as old as the 9th century of the Christian era, and it is similar in its situation to the Fort of Kālinjar, but much smaller. The rampart of the fort is composed of stones from Jain temples, such as parts of shafts, pedestals, friezes, cornices and capitals, carved with the greatest delicacy and freedom, while innumerable fragments of figures and of other architectural structures lie scattered on the ground, and occur in profusion on the surface of the plateau. There are seven gateways, and the place appears to have been supplied with water by bunds or tanks in the rock, as at Kālinjar. The antiquities are Hindu and Jain, and of the three chief temples in Ajaigarh, two of them are dedicated to Vishṇu, and one to Mahādeva.

There are no facts regarding the history of the Fort of any importance or general interest, until the year 1809, when it was captured by the British after a determined resistance, but shortly afterwards it was restored to Bakht Sinh, the former ruler of the Bundelas, by whose representative it is still held.

[1] Conf. Pogson's "Boondelas," p. 135, Plate, Thornton's Gazetteer, Vol. I, p. 9 : Tod, Trans. Roy. As. Soc. Vol. I, p. 140 : Aitchison's Treaties, Vol. III, p. 233 : Jacquemont, Voy. t. III, p. 422 : Buchanan Hamilton's East. Ind., Vol. II, p. 324 : Davidson's Travels, Vol. I, p. 275 : Adams, Journ. As. Soc. Beng., Vol. XI, p. 397 : Maisey, Journ As. Soc. Beng., Vol. XVII, Pt. I, p. 197. Beglar, Arch. Surv. Rep., Vol. VII, p. 46.

In recess No. 4.

Ah. 1.—A slab, 23″·50 × 22″·75. Within a flat border of 0″·50 there is a sunken area, on which two erect human figures are sculptured, standing on either side of a pillar-like altar, supporting a yoni-like expansion, on which there is the figure of a god, probably Siva, and to which the two figures, man and woman, are making offerings. The carving is very rude. The upper border bears the symbols generally found on *sātti* stones, *viz.*, the crescent moon, the sun, and a human hand, while on the left there is a figure in outline resembling a water-bottle, to the neck of which a cord is tied that is attached to the upper angle of a square bearing a disc, and the upper margin of which has a number of turret-like objects on it.

Babu Pratapa Chandra Ghosha has examined the inscription, and he informs me that he reads the date—"Sumvat 369 (9?), in the month of Chaitra, and Ajaigarh Fort—died with Sri Vijayaen," that is, the widow of Vijayaen immolated herself along with her dead husband, or performed the rite of Sahamarana.[1]

The only other *sātti* stone received by the Asiatic Society was the one from Mahāoli in Sargūjā, and the present stone is therefore probably the one presented by General Stewart, 2nd July 1824.[2]

Rāsan.

At the village of Rāsan[3] in the *parganā* Badausā of the Bānda District, there are the remains of an old fort on the top of the isolated hill, at the foot of which the village is

[1] Colebrooke, As. Res., Vol. IV, p. 213; H. H. Wilson, Journ. Roy. As. Soc., Vol. XVI, p. 201; *ibid*, Vol. XVII, pp. 209—20: Collected Works, Vol. II., pp. 270—309. Max Müller, Chips from a German Workshop, Vol. II, p. 34, f. n.; F. Hall, Journ. Roy. As. Soc., Vol. III, pp. 183—198.

[2] As. Res., Vol. XV, App. xxxv.

[3] Gaz. N.-W. Prov., Vol. I, p. 574.

situated. In the centre of the enclosure of the fort, there are the ruins of an old temple, and numerous mounds occur around the village itself, and the local traditions consider them as remains of a large village or town called Rājbansi. The age of the fort is unknown, but the temple was probably one of those built by the Chandel princes. The village of Rājbansi is said to have been destroyed about 400 years ago.

Rn. 1.—A *chakra*, about 8″·25 in diameter, described by Dr. R. Tytler in his letter presenting it, as "the *chakra*, or solar wheel, which was held in the hand of a statue of Siva." From the ruins remaining at Rāsan.

Presented to the Asiatic Society of Bengal by Dr. R. Tytler, 31st March 1820.

Rājāpur.

The locality which I identify with that from which the following sculpture came, is described as a large commercial town on the banks of the Jumnā, in the Bundelkhand District, 18 miles to the north-east of Karwī in the *parganā* Chhībūn of the Bānda District.[1] It does not, according to local tradition, claim an antiquity greater than the time of Akbar.

The sculpture is said not to have been obtained at Rājāpur itself, but from what is called the Great Temple of Somewar near the village, but in the Gazetteer of the District no mention is made, as far as I have been able to ascertain, of a temple of that name, although Rājāpur is said to be the site of several fine *sivalas*.

Rr. 1.—A sculpture in relief, on a slab 28″·25 × 21″. It represents the tenth or expected *Avatāra* of Vishṇu *viz.* Kalhī, or Kalkin, "The white horse," an incarnation which is to appear at the end of the *Kali* or Iron Age. The incarnation

[1] Gaz. N.-W. Prov., Vol. I, p. 572.

of Vishnu riding on horseback, carrying a small bowl in his right hand, and attended behind by a figure carrying an umbrella over his head. The outlines of the figure are not hidden by the clothing. He wears a short embroidered cloth covering his thighs, and his feet are booted. The horse, in addition to the ordinary accoutrements, has a band of tassels from the saddle-cloth in front of the chest, and another round the hind quarters under the tail, and the saddle has stirrups. Below the *Avatāra's* feet is a small animal, and behind and in front of the horse is another, while human figures, with wig-like head-dresses, proclaim his arrival, playing on cymbals and drums or *dholakas*.

Presented to the Asiatic Society of Bengal by Dr. R. Tytler, 31st March 1820.

Bānda.

Ba. 1.—A *panchāmukha*,[1] 6″·75 × 6″·50 × 3″·50, with two plain mouldings along the side. There are five spheres, one being central, and there is a ridge between each pair below, and a small *phallus* at the inner end of one ridge. The symbolism of this arrangement is apparent. The spout of the yoni is imperfect.

This sculpture was found by Mr. John Cockburn, on a small platform outside the village of Uchah, in the Augāsī *parganā* in the Bānda District, and was presented by him, 13th March 1882.

Bhitargaon.

This village is situated about 20 miles to the south of Cawnpore, and General Cunningham [2] says that "the present

[1] J. Cockburn, Proc. As. Soc. Beng., 1882, p. 47.

[2] Arch. Surv. Rep., Vol. XI, pp. 40—46, Pls. XVI to XVII. All the terra-cottas therein figured have been presented to this Museum, with the exception of the terra-cotta consisting of two human figures on the right-hand side of Pl. XVI.

village is said to have been the heart of an ancient city called *Phúlpur*, or 'Flower Garden.'" To the east of the village there is a large temple which, according to the same authority, is the only specimen of an ancient brick building now standing in Northern India. It is clearly allied in its structure to the Great Temple at Buddha Gayā. At an elevation of 7 to 8 feet, "there is a series of panels, 2½ feet in height, filled with groups in terra-cotta, and divided from each other by pilasters 4½ feet in height. These pilasters support a richly carved cornice which runs continuously all round the building. * * * Above the upper cornice there is, first a line of square beaded panels with hood mouldings, containing generally half-length figures. Next come two lines of small round beaded panels, also with hood mouldings, containing heads projecting boldly forwards. Then comes another cornice with another line of square beaded panels with hood mouldings: then five more lines of small panels with beads. As each successive course is retired several inches, the width of the temple gradually decreases towards the top, until in each face of the building there is room for only one niche."

In Cabinet No. 8, in recess No. 4.

Bn. 1.—A terra-cotta,[1] 19″ × 9″ × 2″·75, representing Vishṇu as Nārāyaṇa in human form, asleep on *Ananta*, 'The Infinite,' the name of the serpent *Sesha* which protects Vishṇu with its hood, and is floating on the water, a lotus stalk issuing from the navel of Nārāyaṇa, and expanding above into a lotus flower from which springs Brahmā, the active creator, and who, with Vishṇu and Siva, constitute the Hindu triad.

This and the following terra-cottas[2] were presented by the Archæological Survey of India, 11th August 1882.

[1] Arch. Surv. Rep., Vol. XI, Pl. XVII, fig. 3.

[2] These terra-cottas seem to have been coloured red, in order to permit of the details being brought out by photography.

Bn. 2.—A terra-cotta,[1] 19″·75 × 9″·50 × 2″·25, the left end being 3″·75 in thickness, as it forms a border to the bas relief, and had probably one to correspond on the other side. The face of this border, which has a breadth of 4″·50, has a doubly foliated scroll. The bas relief itself consists of two gamecocks fighting, their tails being treated in a conventional manner. Unfortunately both heads are injured.

Bn. 3.—A terra-cotta,[2] 9″·25 × 4″·75 × 5″·50, retaining the legs and one arm of a human female figure, clothed to the ankles with a loose robe, and placed in General Cunningham's Plate to the right of the last terra-cotta.

Bn. 4.—A terra-cotta[3] in four pieces, two in the middle and two end pieces, the total length being 21″ and the breadth 9″·20. The end pieces are each about 3″·25 thick and 3″ in breadth. The central portion consists of step pyramids, erect and inverted as in the Bhuvaneswar Cast *Br. 82*, but bordered above and below with oblique ridges lying side by side, those of one border being placed obliquely transverse to the others. The ornament of the side pieces consists of a broad line running in an acutely zig-zag manner vertically, with simple foliated designs on each side of it.

Newal.

The mounds that occur at Newal, are situated, according to General Cunningham, about two miles from Bāngarmau, a town in the Unao district of Oudh, and 21 miles north-west from the town of Unao itself. General Cunningham[4] has identified Newal with Navadevakula, a city mentioned by

[1] *Op. cit.*, Pl. XVI, left portion of figure.

[2] *Op. cit.*, Pl. XVI, second or central portion of figure.

[3] *Op. cit.*, Pl. XVII, fig. 2, but excluding the upper portions, with intertwined wreaths, from Pakna-Bihar, and marked I.

[4] Conf. Anc. Geog. of Ind., p. 382: Arch. Surv. Rep., Vol. XI, pp. 47—53.

Hwen Thsang [1] as *Na-po-ti-po-kiu-lo.* This place is supposed to be identical with the locality mentioned by Fah Hian,[2] where "Buddha also preached the Law. They had erected towers on this spot and also where he sat down and walked for exercise." Some uncertainty, however, would appear to exist regarding the identification, as General Cunningham observes—"I had formerly supposed that all traces of *Naradevakula* must have been swept away by these changes of the Ganges; but on carefully reading all Hwen Thsang's statements over again, it struck me that by assuming that the Ganges had flowed down this old channel in his time, it might perhaps be possible to identify several of the places described by him between Kanauj and Allahabad which have hitherto baffled us."

The remains at Newal are Buddhist and Brahmanical, and among the latter General Cunningham believes he has recognised the ruins of the famous Brahmanical temple seen by Hwen Thsang in A.D. 636, the ruins of which yielded the terra-cotta figures and carved bricks which were found by the Archæological Survey, and some of which have been described and figured.[3] Only one of these terra-cottas, fig. 2, has been presented to the Indian Museum.

Nl. 1.—A terra-cotta,[4] 13″·50 × 8″·25 × 1″·75, a reclining human male figure in relief, with the arms and legs forming foliated devices. The hair of the sides of the head is done up in a series of corkscrew ringlets in longitudinal series placed one over the other; the hair of the top of the head is gathered up in a knot and bound with a beaded fillet.

Presented by the Archæological Survey of India, 11th August 1882.

[1] S. Julien's Mém. de H. T., t. 1. p. 265.

[2] Beal's F. H., p. 71.

[3] *Op. cit.*, pp. 52—53, Pl. XVIII, figs. 1 and 2.

[4] *Op. cit.*, Pl. XVIII, fig. 2.

Kanauj.

In recess No. 4.

Kj. 1.—A portion of a large sculpture[1] and measuring 16″·50 × 19″ × 8″·50. By far the greater part of the sculpture consists of the body of a horse, the head and legs of which have been broken off. It has been mounted, but only a portion of the seated person of the rider remains. On the other side of the horse there are two human figures, the one at the fore quarters carrying a sword in his right hand, the left hand and one-half of the head having been destroyed. The figure at the hind quarters of the horse is in the attitude of carrying an umbrella, a portion of the shaft of which remains, but the head of the figure has been knocked off. The saddle, which resembles the form of native saddles of the present time, has three rich saddle-cloths, one over the other, the uppermost cloth being secured by two strong straps, one passed round in front of the chest of the horse, and the other round the hind quarters, with a trisular ornament depending from it over the thighs. A kind of martingale is secured to the belly-band. This group, which in all likelihood represents the tenth Avatār of Vishṇu, must have exhibited considerable life, when perfect, and its general characters, even in its now dilapidated condition, recall some forms of Greek sculpture, but the anatomical details of the horse are feeble, and no bone or muscle is visible in its rotund outline. The figure of the *chhātrawalla* however has considerable action.

This sculpture was obtained by Mr. J. H. Rivett-Carnac, from a little shrine near the village of Makranaggar, close to a *khera* or mound.

[1] H. Rivett-Carnac, Proc. As. Soc. Beng., 1879, p. 190, Pl. VI. The plate does not do justice to the sculpture.

Presented by J. H. Rivett-Carnac, Esq., C.S., C.I.E., to the Asiatic Society of Bengal, 2nd July 1879.

Cawnpur to Mainpuri.

In Cabinet No. 8.

C—M. 1.—A fragment, 10″ × 4″·75, of a large sculpture, as a portion of a human arm remains attached to it. The mass represents a branch of a mango tree in fruit.[1]

Mr. J. H. Rivett-Carnac found this fragment under a tree close to Gudanpur,[2] a village between Cawnpur and Mainpuri. It was presented by him to the Asiatic Society of Bengal, 2nd July 1879.

C—M. 2.—A portion, 5″·75 × 4″·25, of the pedestal of a statue with two human feet remaining, and part of an inscription. Dr. Mitra has examined the fragment, and he writes as follows regarding it:—"The small stone I cannot make much of. The only clear letters are *bhrūyanta*, which is a participle meaning resplendent. There is, in the second line, a date of four figures, of which the last two are clearly 3 and 9. The first two I conjecture to be 1 and 2, which would make 1239 either of the Saka or the Samvat era. I prefer the former, which would bring the sculpture to the beginning of the 14th century, and the letters are of that time. Judging from the lion's paw, I fancy the figure represented the Hindu goddess Durga engaged in fight with the buffalo demon Mahisha. But all this is fancy."

Presented, along with the three following sculptures, to the Asiatic Society of Bengal, by J. H. Rivett-Carnac, Esq., C.S., C.I.E., 2nd July 1879.

C—M. 3.—A half of a terra-cotta brick, 8″·75 × 6″·75 × 3″·50,

[1] Proc. As. Soc. Beng., 1879, p. 191.

[2] I have not been able to discover the exact position of this place, beyond that it lies between Cawnpur and Mainpuri.

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consisting of rosettes, each of four petals, arranged in the form of a cross, the interspace between each of the arms of the figure being filled up with a deep square depression with a ridged floor. There is a serrated border at one side.

C—M. 4.—A figure of a woman from the thighs upwards, standing in front of a sunken panel with her hands clasped above her head. In its character it resembles the Mathura figures. It measures 11″·50 × 5″·75.

C—M. 5.—A *trisūla* or Siva's trident on an *amlasīla* ornament, with a small seated figure of Gaṇesa on the left side and a human figure on the right, holding up some object on which her chin rests. All of these figures are carved in relief on a slab 12″·75 high, the *trisūla* itself being 11″·25 in height, while the two figures are 3″ high. Each lateral arm of the *trisūla* terminates in an oval body with a ridge in front, the lower side having a circle marked out on it, so that viewed from below each resembles a human eye, the circle being the pupil. The presence of the figure of Gaṇesa would seem to indicate that the sculpture, as has been supposed, is Brahmanical.

Indor or Indrapura.

Ia. 1.—A thin brass disc, 1″·12 in diameter, with a beaded margin, and having a figure of Kṛishṇa, playing the flute, stamped on it, surrounded by some symbols, among which is a crescent figure and a little round boss.

This, and the seven following objects, were presented by the Archæological Survey of India, 11th August 1882.

Ia. 2.—A rudely cut seal, 1″·12 × 0″·75 × 0″·35, made of some composition of clay, bearing a crude figure of the third Avatāra of Vishṇu, known as the boar or *Varāha Avatār*,[1]

[1] Arch. Surv. Rep., Vol. XII, p. 45.

when the god, assuming the form of the foregoing animal, lifted the submerged earth out of the ocean on his tusks.

Ia. 3.—Another and smaller seal of a similar composition, with an inscription which Mr. Carlleyle reads as follows "*Sri Mân vipra.*"[1] Diameter 0″·75.

Ia. 4.—A fragment of a small flat slab of clay slate, 2″·50 × 2″ × 0″·25. A human head, wearing a hat somewhat resembling that of a Parsi, carved on it in relief, with indications of a glory round it, and of some implement that had been held in one hand.

Ia. 5.—A rude figure of a seated man carved in stone, 1″·75 × 0″·90 × 0″·75.

Ia. 6.—A defaced human face with an enormous mouth, carved in clay slate.

Ia. 7.—A fragment of coarse porcelain of the same character as that which was used by the Muhammadans for glazed tiles of mosques at Delhi. It is covered with a complicated design in a thin black glaze. It measures 2″·60 × 2″ × 0″·50.

Ia. 8.—Another similar, but smaller fragment, measuring 2″·20 × 1″·40 × 0″·45.

Sambhal.

This town[2] is situated in the Moradābād District of the North-Western Provinces, 22 miles south-west of the town of Moradābād. It covers an extensive mound which marks the site of an ancient city, some of the Hindu temples of which were converted into Muhammadan mosques.

Sl. 1.—A small piece of a baked clay vessel, 3″·25 × 2″ × 0″·25, ornamented internally with small square depressions arranged in parallel and transverse series.

[1] *Op. cit.*, p. 45.

[2] Arch. Surv. Rep., Vol. XII, p. 24, Pls. III & IV.

Presented by the Archæological Survey of India, 11th August 1882.

Sl. 2.—Three pieces of iron rods, the longest 5″·75 × 0″·30 × 0″·10, from Bhuvan, east of Sambhal.

Presented by the Archæological Survey of India, 11th August 1882.

Deopur.

All the information I have been able to obtain regarding this place, is that it is situated on the south-west bank of the Ganges, but where is not stated in Colonel C. Mackenzie's MS. drawings of his journey into the Upper Provinces of Hindustan, on which occasion the following sculptures were obtained :—

In recess No. 4.

Dr. 1.—A fragment, figured No. 20, by Colonel C. Mackenzie, in his MS. drawings of his journey into the Upper Provinces of Hindustan in 1814, and measuring 18″ × 9″·50 × 10″. It is evidently a portion of some large statue, probably of Siva, and consists of attendant figures of gods, goddesses, and animals. The principal is an almost nude male figure, with long spiral locks, holding a lotus stem in his left, and a cup-shaped object in his right hand, with a long rosary or garland round his neck and shoulders and reaching to the knees. On his right, is the head of a bull, and anterior to this, below it, is seated Gaṇesa, behind and to the left of which, is a kneeling human figure. The foregoing figures are all close together, and behind them is an erect human female figure holding a lotus bud; but the head and shoulders are broken off. Above these, and in two different planes, there are the remains of other figures.

Presented by Colonel C. Mackenzie to the Asiatic Society of Bengal, on the 3rd April 1815.

Dr. 2.—A fragment, 16″ × 8″·50 × 9″, figured No. 21, by Colonel C. Mackenzie in the work already mentioned, and evidently part of a large statue. It consists chiefly of three human figures, one female and two males, each in a different plane, one behind the other, the front figure being that of the woman. The outline of each figure is well given, and their ornaments are more prominent than the gossamer garments with which they are clad. The woman has her hair done up in one enormous bow on the right side, as in the Orissa casts, while in the hindmost male figure the hair is long, and in large spiral curls that form a frame to the head. There are two small seated figures above.

Presented to the Asiatic Society of Bengal by Colonel C. Mackenzie, on the 3rd April 1815.

Dr. 3.—A very roughly carved recumbent figure, which may be taken to represent a lion, measuring 8″·75 in length, on a rough broken pedestal, the front of which has a simple scroll-like ornament. The material is as coarse as the workmanship.

Presented to the Asiatic Society of Bengal, by Colonel C. Mackenzie in 1815, and also figured by him as No. 19.

Dr. 4.—A fragment, 14″ × 14″ × 7″, consisting of the greater part of a decorated bullock, with a small kneeling human figure in front of it, and two male human figures immediately behind it, the foremost of them having the hair done up in a mass of large curls, bound by a broad jewelled fillet. The head of the buffalo is lost, and in its place a small human head has been carved in more recent times.

Presented to the Asiatic Society of Bengal by Colonel C. Mackenzie, 3rd April 1815.

Bhera Ghat.

This is a very sacred bathing place on the Narbada River, about nine miles from Jabalpur, and situated at the junction of the small stream the Saraswati with the Narbada.[1] Above their union, are the famous 'marble rocks' which produce a stone equal in quality to Italian marble for statuary purposes, but which are most widely known for their picturesque beauty.[2] The clear waters of the Narbada flow between magnesian limestone rocks 120 feet high, and here the scenery is magnificent. "The channel is devious, and every opening presents new features of beauty. In one place the river is so narrow that the natives call the pass the monkey's leap. There is a myth that "Indra" made this channel for the waters of the pent-up stream, and that the footsteps of Indra's elephant are still to be seen. The marks on the surface of the rock which pass for the footsteps still receive the adoration of the ignorant and superstitious."[3] Near to Bhera Ghat "there are several conical hills, on one of which is rather a remarkable Hindu temple. The whole hill is covered with wood to the top, except on one side, where a sloping ascent has been made, and steps lined with masonry have been constructed. The temple consists of an inner shrine, and is surrounded by a circular cloister, in which are sculptures of many Hindu gods, among which representations of Siva predominate. Many of the images have been greatly

[1] Ball's Jungle Life in India, p. 353.

[2] Forbes' Highlands of Central India, p. 38.

[3] Gaz. of the Central Provinces, 2nd Ed., p. 73.

injured by the Muhammadans. There is a tradition that the most of this injury was done when a portion of Aurangzeb's army was encamped in the neighbourhood of Sangrāmpūr. * * * Some rude excavations are also shown here in which ascetics are said to have lived."

The following sculpture came from the neighbourhood of Bhera Ghat, because it is said to have been found at "Bijrah Ghat situated in wild jungle," on the right bank of the Narbada, about 14 miles from Jabalpur, and approached through heavy ravines, and it is described "as a sacred spot where an immense crowd of pilgrims congregate three days in the year for the purposes of traffic and devotion." [1]

A circular hill in its neighbourhood, about 150′ high, seems to have had a temple and cloisters much the same as that described by General Cunningham as occurring at Bhera Ghat, but the "arcade" was divided into only 72 compartments, in each of which there was a large image.

It was "at the foot of this hill, and at a small distance, close to a temple falling into decay," that the following sculpture was found by General O'Hallōran in 1832.

In recess No. 4.

B.G. 1.—A sculpture in red sandstone, measuring 43″ × 38″, but much injured and water-worn, it evidently having lain in the stream for some time, as numerous pebbles are impacted among the fine crevices of the carving. It apparently represents a figure of Siva, but the sculpture is too imperfect to admit of a satisfactory determination. There are a number of attendant male female human figures, some half the size of the main figures and others extremely small.

[1] Journ. As. Soc. Beng., Vol. I, 1832, p. 512.

Presented to the Asiatic Society of Bengal by General O'Halloran, November 1832.

Gondwāna.

Gondwāna, a term applied by the Muhammadans to the tract of country inhabited by the Gonds, formerly comprised nearly the whole of the Central Provinces of India, but now the Gonds form a considerable minority of the population of these provinces. At present, they extend from the Districts of Sargūjā and Udāipur westwards along the Sātpura hill-range or table-land, through all the Hill Districts of Mandla, Jabalpur, Seoni, Chhindwāra and Betūl to Asirgarh.[1] They constitute one of the so-called aboriginal tribes, as we are entirely ignorant of any other tribe having preceded them, although possibly they may be not the people who fashioned the stone implements that have been found in the part of India now occupied by the Gonds. They were, however, doubtless in a very primitive condition in early historic times, and General Cunningham suspects that they are the Phullitæ or "leaf-clad" aborigines of Ptolemy, and the 'leaf-clad Sauras' of Varāha Mihira. They, however, gradually developed into a people who could govern themselves, and for a considerable period the tract of country corresponding to the Central Provinces was a Gond Kingdom, and one dynasty of kings called Chānda, that arose early in the 10th or 11th century, had the town of Chānda for its capital and there the tombs of its kings are said still to exist. The temples and massive monoliths ascribed to the Gonds at Chānda and Deogarh, two of their capitals, General Cunningham[2] says, have been proved not to have been built by them.

[1] Campbell, Journ. As. Soc. Beng., Vol. XXXV, Pt. II, p. 32, Special Number.

[2] Arch. Surv. Rep., Vol. IX, p. 152.

Ga. 1.—A slab, carved in strong relief, and measuring 49″·50 × 13″. This most interesting sculpture represents two Nāgas, male and female; the upper part of the body of each, from the pelvis upward being human, the lower part of the trunk ending in each in a serpent's body, the two entwining in two and a half complete S coils. Over each head is the overshadowing hood of a five-headed cobra. The figures are side by side, and in the left hand of the male, which is held forward by the side of the chest, there is a small vase with a cover, while the hand of the female is similarly placed, but empty, and held upwards with the palm directed forwards. The other arms are unfortunately imperfect. The head of each has an upwardly tapering crown consisting of 4 tiers. Each figure has large ear-rings, a necklace and waist-belt, and the male figure a Brahman's thread, and in the Asiatic Society's Journal[1] this figure is described as Vishṇu in the form of a snake, intertwined with Lakshmī as *Nāga Kunya*. There is a small kneeling human figure on the pedestal.

The Nāgas are said to be 1,000 in number, "and to have sprung from Kadru, the wife of Kasyapa, for the purpose of peopling Pātāla, or the regions below the earth, where they reign in great splendour.

"The Nāgas, or a people bearing the same name, are historical, and have left many traces behind them. There were mountains so called, and Nāga-dwīpa was one of the seven divisions of Bhāratavarsha. Kings of this name reigned at Mathurā, Padmāvatī, &c., and the name still survives in Nāgpur."[2]

This sculpture was found in the Gond country and on the Narbada river, and was presented to the Asiatic

[1] *Op. cit.*, Vol. VI, Pt. 1, p. 238. [2] Class. Dict., Hindu Mythology, p. 213.

Society of Bengal, on the 5th April 1837, by the Hon'ble F. Shore.[1]

Nāgar.

In Cabinet No. 8.

Nr.—A triangular pendant, 0″·80 × 0″·60, with a hole for suspending it, and bearing the impression of two human feet, probably intended for the feet of Vishṇu.

The feet of Vishṇu play an important part in Hindu Mythology, because the heavenly Gangā flowed from one of his toes in answer to the prayer of Bhāgīratha, the great-grandson of Sāgar, King of Oudh, who implored the goddess to descend from heaven to purify the ashes of the sixty thousand sons of King Sāgar, and hence the river is also known as Bhāgīrathi under the name of its human parent. Gangā, the aqueous form of Vishṇu and Lakshmī, however, was incensed at having been brought down to earth, and Siva, to preserve the world from the shock of her angry descent, caught the waters in his matted locks, and so broke the fall. There is a popular legend, according to H. H. Wilson, among the Vaishṇavas of Bengal that Lakshmī, Ganga, and Saraswati were wives of Vishṇu, but as they did not agree with one another, Vishṇu, finding one wife sufficient for him, transferred Ganga to Siva, and Saraswatī to Brahma, retaining Lakshmī for himself.

Pehoa or Prithudaka.

This place is situated on the Saraswatī river in the Punjab, about 77 miles west of Sahāranpur, according to the map accompanying General Cunningham's report,[2] and 14 miles to

[1] *Op. cit.*, Vol. VI, Pt. 1, p. 238.

[2] Arch. Surv. Rep., Vol XIV, p. 101.

the west of Thanesar. He says that it derives its name of Prithudaka "from Raja Prithu, the son of Vena Raja. Here Prithu performed the usual *Sráddha*, or funeral ceremonies, and for twelve days after the burning of his father's body he sat on the bank of the Saraswati offering water to all comers. Hence the spot was called Prithudaka, or Prithu's pool, from *daka*, or *udaka*, 'water,' and the city which he afterwards built on the same spot was called by the same name." The antiquity of Pehoa, he says, "is proved by the large size of its old bricks, which are 18 by 12 by 2½ and 3 inches." It is one of the places included within the Chakra, or holy circuit of Kurukshetra, the renowned battle-field on which the Kauravas and Pāṇḍavas fought for 18 days.

Pa. 1.—This terra-cotta, of a nearly perfect figure of a seated king,[1] was obtained by General Cunningham among the remains of the mound on which the town stands. It is 17″ high, and 10″·50 in breadth, and the figure is represented seated on a throne, with the right foot resting on the ground, the left foot drawn up on to the seat. The right hand is placed on the right knee, and the left hand is on the left shoulder, holding up the long necklace passing over the shoulder and down in front of the chest. The hair falls in long locks down to the shoulders, and it is represented by little spiral buttons. There is a moustache, and a *tikāli* on the forehead.

Presented by the Archæological Survey of India, 18th August 1882.

Ujhari.

In Cabinet No. 8.

Ui. 1.—A small bas-relief, 6″ × 4″, representing Siva and Pārvatī, and their cognizances the bull *Nandi*, and the lion.

[1] Journ. Bombay Branch Roy. As. Soc., Vol. III, Pl. II, p. 349.

This and the following figure were presented by the Archæological Survey of India, 8th August 1882.

Ui. 2.—A human male figure with a halo behind the head, and with the hair in front having two longitudinal curls like the Indo-Greek figures from Gāndhāra, and the hair on the vertex in a top-knot. The clothing also is not Indian, as a kilt is worn reaching the knees like the kilt of the Yavana warrior of the Orissa caves. He is four-armed. A cock is carried in one left hand, and in the second a rosary; a club being in one right hand, and a bunch of fruit in the other.

Gāndhāra.

In Cabinet No. 8.

Ga. 1.—A small rude bas-relief, 3″·35 × 3″·26, consisting of a man riding on a horse, with another small human figure at its head, and another behind carrying an umbrella. In these details it resembles the sculpture from Kanauj, and therefore probably represents the 10th Avatār of Vishṇu.

This and the following sculpture were presented by the Archæological Survey of India, 12th August 1882.

Ga. 2.—A small seated human figure in relief, against a slab as a background, 3″ × 2″ 25.

Amarnāth.

The temple of Amarnāth, or literally Ambarnāth, which means 'Immortal Lord,' a name applied to Siva, is situated in a picturesque valley about four and a half miles south-east of the town of Kalyān, and about 33 miles north-east from Bombay. It was first brought prominently to notice by Dr. J. Wilson[1] in 1850, about which time it had been discovered by Vishnu Sastri, and he described it as "decidedly of

[1] Journ. Bombay Br. Royal As. Soc., Vol. IV, p. 369, p. 374.

a *Shaiva* character." Dr. Wilson[1] again incidentally noticed this temple in 1853, but the most complete description of it is that drawn up by Dr. Burgess.[2] An account of it has also appeared in the Gazetteer of the Bombay Presidency.[3] The temple of Amarnāth is one of the richest and most genuine examples of Hindu architecture in that Presidency, and it is apparently as old as the 11th century. An inscription, a cast of which is in this gallery, is dated as far back as Saka 982, that is, 1060 A.D.

The following particulars regarding its construction are taken from Dr. Burgess' account. "The temple itself faces the west, but the maṇḍap or *antarāla*—the hall in front of the shrine—has also doors to the north and south. Each of the three doors has a porch, approached by four or five steps, and supported by four nearly square pillars—two of them attached to the wall. * * * * * The maṇḍap, or body of the temple is 22 feet 8 inches square, with an additional area or lobby inside, each door measuring 10 feet 8 inches in width by about 5½ feet deep. The roof of this hall is supported by four very elaborately carved columns, nearly square at the base, changing into octagons at a little above one-third of their height. The capitals are circular, under square abaci. These again are surmounted by square dwarf columns terminating in the usual bracket capitals of the older Hindu works. So rich and varied is the sculpture on these pillars, that no description could give any thing like a correct idea of it." In lesser details

[1] Journ. Bombay Br. Royal As. Soc., Vol. IV, p. 369, p. 374.

[2] Ind. Ant., Vol. III., pp. 316—320, Pls. I—XV. The drawings which illustrate Dr. Burgess' account of the temple were made during a survey of the temple, in 1868, by Mr. G. Terry of the Jamsetji School of Arts, and the casts now exhibited in this gallery were taken from moulds of the ornamentation of the temple made on the same occasion.

[3] Gaz. of Bomb. Pres., Vol. XIV, pp. 2—8.

no two are exactly alike, but, like the pillars in the cave temples of Ajantā, "they have been wrought in pairs, the pair next the shrine being, if possible, the richer." The gabhārā or shrine, which is also square, measures 13 feet 8 inches each way. "It appears to have been entirely denuded of ornament; if ever it was sculpture, every indication of it has been stripped off, and very few fragments of the original surface of the walls are left." The present linga in the shrine is evidently a modern and very rude contrivance. The outside of the building is covered with elaborate carvings. The principal sculptures are a three-headed figure or *Trimurti* of Siva with Pārvatī on his knee, and on the south-east side of the *vimaná* Kali is "represented in the terrific form she is fabled to assume in order to frighten her votaries to provide her with the bloody sacrifices in which only she delights. * * * * * Nearly facing her is a male figure with a lank belly and a somewhat jaunty moustache. * * * * * The sculpture both on the pillars of the hall and round the whole of the outside shows a degree of skill that is not surpassed on any temple in the Bombay Presidency."[1]

The following casts were presented by the Government of India in July 1872.

They are placed on the walls of the recesses on the northern side of the gallery.

On the walls of recess No. 5.

Ah. 1.—The inscription[2] of which this is a cast, and which has been already mentioned, was found inside the lintel on the north door of the hall, but some parts of its six lines are so worn that the whole cannot be read. It is the only

[1] Burgess, *Op. cit.*

[2] Journ. Bomb. Br. Roy. As. Soc., Vol. IX, p. 220.

inscription in the temple, and it has been translated as follows :—[1]

"(In the) Shak Samvat 982 (A.D. 1060) on Friday the ninth of the bright half of Shrá(van). The industrious king Máhamandaleshvar Mámvánirájadev, who has obtained the five great entire titles, who is the lord of the ruler of great provinces, is like Dámodar in killing his enemies the demons, a strong cage for suppliants (to take shelter in), illustrious by these and other royal titles. For bearing the burden of this kingdom, the great counsellor is the illustrious (Vinta) paiya and the great minister the illustrious Náganaiya, and the secretary and minister for peace and war the illustrious Vakadaiya, and the great minister for peace and war the illustrious Jogalaiya, and the first treasury officer Pádhi Sena Mahádevaiya, and the second treasury officer the illustrious Bháilaiya. Under the administration of these and other ministers the beneficient and victorious kingdom is flourishing. The illustrious Maháraja Saru Nábhata (?), the second Rája Guru the illustrious Vitanda Shiva, Bhat Shakan praivriayaka (??), the great chief of a district, the illustrious Tásiva Ráola, all these together, (near) Ámbanáth temple, (nine letters lost) constructed a temple of the god of the most illustrious Máhamandaleshvar Chhittarája in Pátapalli (?) restored by Bhagala."

The writer in the Bombay Gazetteer says—"It seems doubtful whether the temple has been repaired. If it has been repaired, the repairs were almost entirely confined to a rough propping of the inside of the roof of the dome," and he states that "the stone on which the inscription is, has been in its present place ever since the temple was built."[2]

This cast measures 39″·50 × 6″.

[1] *Op. cit.*, Vol. XII, p. 331, and Bomb. Gaz., Vol. XIV, p. 8, foot-note.

[2] *Op. cit.*, Vol. XIV, p. 9, foot-note.

Ah. 2.—An irregularly shaped cast, somewhat triangular, 13″·50 × 11″, and here and there covered with 'masons' marks.' These are the supposed letters noticed by Mr. Terry on the roof, and which he concluded formed part of an inscription that belonged to an older temple.

Ah. 3.—A cast, 44″ × 27″·50, described as from "the south-west angle of the maṇḍap outside, and illustrating the decoration of the seventh band." It consists of a central figure of Pārvatī seated in a recess between two pillars, with a very narrow, high arch above, from the centre of which hangs a kind of inverted bell. On each side of the figure is a frieze of human figures, men and women playing musical instruments and dancing. The front of the moulding above this frieze consists of a series of alternate rosettes and lozenge-shaped figures.

Ah. 4.—A cast, 26″ × 16″, part of the eighth band, illustrating the mouldings of the temple, and called "*Koomba*" by modern builders.

Ah. 5.—The head and upper part of a human male figure, nearly down to the waist, and cut in bold relief against a slab, and taken from the eleventh band of the temple mouldings, known to the modern stone-cutters and temple builders in Kachh and Kathiawar, as the "*jang*" of the temple. This is a very remarkable figure owing to the protuberant mouth, pointed beard and moustache, the latter turned upwards towards the eyes, and the former apparently carefully plaited and pointed as in the beards of Assyrian sculptures. The hair of the head is divided down the middle, but there are a few short curly locks over the forehead, and one before each ear. It is done up behind the head into an enormous bow, as is also the case in some Assyrian figures of men.[1]

[1] Conf. Nineveh Sites & Remains, Vol. II, fig. p. 339.

The ears are distended with enormous discs, and there is a heavy beaded ornament round the neck with a loop passing below each breast. The figure is supposed to be Vishṇuvite.

Ah. 6.—A cast from the eleventh band of the south-west angle of the maṇḍap, 33″ × 18.″ It consists of two human female figures nearly facing each other in the angle, and the two measuring about 29″ in height. They are represented with flowing garments reaching to near the ankles, but so thin that they cling to their bodies, the complete outlines of which are visible through them. The ornaments are much the same as in the Orissa casts, consisting, as they do, chiefly of beaded strings; and the way in which the hair is worn by the figure to the left is the same as in the majority of the Orissa casts, with the exception of the sharply cut, highly curled fringe on the forehead, a fashion in vogue among some belles of the present time. The long plaited lock hanging down from the back of the head of the other figure has also its modern counterpart. The attitude of the figures is easy, and there is not the same exaggeration in the bending at the waist as in the Orissa sculptures.

On the walls of recess No. 6.

Ah. 7.—A cast, 39″ × 13″·50, consisting of a female figure standing on a bracket. The figure is 27″·25 in height, and it is apparently a counterpart of some of the Bhuvaneswar sculptures and represents a woman at her toilet painting her eyelids with surma with her right hand, and holding a mirror in her left. Her hair is done up as a great cushioned nimbus behind her head, over which the sculptor has added a foliated circle.

Ah. 8.—A cast of a pedestal of a pillar of the south porch, 25″ × 16″. It consists of a series of mouldings in different

planes, the front of the central series being occupied by a rudely carved human male figure standing in a doorway.

Ah. 9.—A part, 20″·25 × 18″, of the shaft of a pilaster of the south porch illustrating the decorations employed. It consists of complicated floral devices on a large scale, with a band above of rosettes in a sunken band defined by a plain border, and it will be noticed that the beaded ornament is but rarely used in this temple so far as its ornamentation is illustrated by these casts.

Ah. 10.—A cast of part of the ceiling[1] of one of the porchways, 30″ × 20″·25. It consists of a large lotus medallion in a square area, the corners of which are occupied by *kirttimukhs*, and with a border on two sides of floral, lozenge, and disc-like figures.

Ah. 11.—A female figure in relief, considerably weathered, and wanting the feet. It is cut in bold relief, and was doubtless represented standing on a bracket. She appears in the act of dressing her great chignon. The figure measures about 30″·50, and it is from the outer wall of the mandap.

Ah. 12.—A cast from an angle of the building, 14″·50 × 7″, and with a part at right angles, 5″ long. It consists of a much worn arabesque or "running design on the sixth band, the '*Sowawuttee*' of the modern builers." The foregoing description is taken from the brief list that accompanied the casts, and in which it is stated that "the native names of the various mouldings were obtained from a committee of some of the best-informed Kutch stone-carvers who are also builders of temples. A design of one of these was made to enable the Superintendent of the Ambernath Expedition to distinguish more readily the variations between the modern mouldings and those of more ancient buildings."

[1] Ind. Ant., Vol. III, Pl. VII, No. 4.

Ah. 13.—A portion, 27″·50 × 11″, of a frieze of the sixth band or "*Jugulwuttee,*" consisting of the fore parts of elephants alternating with human figures, the head and fore limbs of the elephants projecting boldly forwards. In this fragment one elephant is strangling a man and the other a lion. The intervening human figures are each kneeling on one knee playing some instrument, the heads and the necks of the elephants supporting the light architrave above. A pillar terminates one end.

Ah. 14.—Portion, 23″·50 × 5″·30, of a moulding, with a *kirttimukha,* from each side of the mouth of which issues a foliated device also springing upwards from the border of the moulding over the head. This cast is said to illustrate how the angles of the *Sowawuttee* are decorated.

Ah. 15—Another piece of a similar moulding but measuring 27″·75 × 7″·50.

Ah. 16.—Another and similar *kirttimukha.* It measures 7″·50 × 7″.

Ah. 17.—A cast, 9″×11″. A male human figure, in relief, is standing behind three small animals that are represented placed one over the other, and the man appears as if he were rubbing the upper one with an instrument. The figure is peculiarly dressed, as the head-covering is a cowl with long ear-flaps, and a coat reaches to the ankles and is open down the front of the breast. The feet rest on clogs. It is said to be from the seventh band, or '*jang*' of the pedestal of the temple.

Ah. 18.—Cast of a boss on the eighth band or '*koomba.*' It measures 15″·75 × 7″, and is semi-cylindrical.

Ah. 19.—A cast, 57″·25 × 34″·50. It consists of a much modified chaitya window, 25″·30 in diameter, surrounded by a crescentic-shaped border, the horns of the crescent nearly meeting below. The border is covered with broad

rings forming medallions, containing human figures seated on lotus pedestals, *fleur de lis*, and discs. A medallion much larger than the others occupies the centre of the crescent, those on each side of it diminishing in size. The centre of the window is occupied with a seated six-armed figure of Kali, Mahakali or Durga, the consort of Siva, holding a *damaru*, trident, sacrificial knife, a human head, a sacrificial cup, a basin, and probably a bell, the handle of which only remains. The human head is impaled, and the hand of the arm of Kali that is around the rod is held at her mouth. At her feet are two prostrate human figures, and a seated emaciated figure is on the left. Kali has long pendulous breasts, shrivelled belly and emaciated limbs. The inner margin of the window is ornamented with a double row of cone-like pendants. On each side of the window externally, there is a richly foliated ornament combined at each angle with a mythical creature, a crocodile with an elephant's trunk. This is a cast of "the ornament at the springing of the ribs on the spire of the Vimána," and it is stated in the list that the similar ornament "on the south face contains the representation of Mahadeo, and the one facing the east, two squares within the circle."

On the walls of recess No. 7.

Ah. 20.—A cast, 19″·25 × 5″·25, portion of a curious moulding, probably part of what was once a large freize consisting of human figures, the upper portions of which alone remain, and even in these the tops of the heads have been cut away. The stone may therefore have belonged to some other building. The figures consist of two men and two women, one of the latter holding some object over the head of one of the men, who is bearded, while the other woman is pushing away a man's hands from off her breast.

This cast was taken from "part of the ornament at the top of the shaft which supports the springing of the ribs" on the spire of the Vimána. This sculpture was found embedded in chunam.

Ah. 21.—A cast, 24″ × 12″·25, also said to be from a sculpture in the same locality as the last, similarly embedded in chunam, and in this cast we have an indication, in the central figures, of the probable nature of those in the last, *viz.*, that they were love scenes. The two figures are here standing in a doorway, on either side of which are two pillars, external to which, on the left side, is a foliated device, and on the right a seated large human figure with the limbs tied by a cloth passed round the loins; above this is a foliated scroll.

Ah. 22.—A cast, 36″ × 7″·50. Portion of a deep cornice described as "part of verandah of ninth band of pedestal, or base of temple called "*Keeva*" by the modern builders."

Ah. 23.—A cast, 31″ × 11″. This cast is described as "pedestal of niche containing 'Kartic' the god of war, and son of Mahadeo, representing decorations of the tenth band or "*makeeva.*" The identification of the figure is doubtfully correct, as it is more probably intended for Siva. External to the little outwardly projected shrine in which the god is seated, there are a series of *makaras* holding up the cornice above them, and what has been an arabesque of some kind.

Ah. 24.—A cast, 55″ × 15″·50, described as "top of niche of the same figure called 'pal' or 'pad' by the modern builders." The greater part is projected forwards into a different plane from the rest of the sculpture and each of its angles consists of the roof of a shrine held up by a seated, four-armed human figure, on either side of which is a *makara* with an upturned elephant's trunk, the inner two with foliated ornaments issuing from their mouths, and curving upwards to

a *kirttimukha*, from the open mouth of which depends a foliated design.

Ah. 25.—A cast, 37″ × 10″·50. This is described as the "capital of the east shaft."

Ah. 26.—A cast, 34″ × 5″·75, consisting of a line of *kirttimukhas* from the "fourth band of the temple known as 'Kirtimookh' or 'Grassbuttee.'" The similarity that exists between these heads and those from Assam and other localities has been already pointed out, and Mr. Terry, who reported on the Amarnāth temple, also remarks that "It is probable that a careful study of the curious horned head ornament will ultimately assist in determining the age of ruins wherein it is found."

Ah. 27.—A cast, 22″·25×16″, described as "verandah of pedestal."

Ah. 28.—A cast, 24″·50×10″ 50, having a female figure in bold relief standing on a bracket, and measuring 28″ in height. It resembles the front figure of *Ah.* 6. It is stated that the sculpture from which this was taken was "supposed to have belonged to another temple: the stone seems to be let in into the present one."

Ah. 29.—A cast, 11″·50×9″·75, being the bust of a female figure with the hair cut into short curls over the forehead, and done up behind the head into a radiated disc, apparently composed of 35 large hair pins on which the hair seems to have been twisted. It is stated in the list that this head had been let into the present building, and that it was "supposed to be the head of 'Bhairoba.'"

Ah. 30.—A cast, 25″·30 × 7″·25, described as the edge of the verandah of the west porch. The ornament consists of rosettes and foliated lozenge-shaped figures.

Ah. 31.—A cast, 18″ × 17,″ described as "ornament on shaft of one of the pillars of the west porch." The upper ornament consists of a beaded cord with pendent bells.

Ah. 32.—A cast, 18″·25 × 9″·75. An ornament from one of the pilasters of the west porch.

Ah. 33.—A cast, 29″×12″, described as "an ornament on the architrave on the west porch." It consists of a series of square pillars with intervening recesses partially occupied by erect lozenge-shaped leafy figures. Above this is a plain cornice or architrave, with a series of trisular eminences along it.

Ah. 34.—A cast, 24″ × 26″, "part of cornice of mandap." It is curved forwards and the lower moulding consists of a line of lotus petals, with a line of lozenges and rosettes above it, and over this is the concave area divided into spaces, 14″·75 high and 12″ broad, by sharp narrow vertical ridges or ribs, expanding above and terminating in a pendent *fleur de lis*. Each space contains a lozenge-shaped device nearly as high and broad as itself, and made up of leaves and petals represented simply and conventionally. The ornament over the pendants is another line of lotus petals.

Ah. 35.—A cast, 22″ × 15″. A scene consisting of four human figures, apparently three men, and it may be one woman, enclosed between the pillars. It represents the worship of an altar of some kind, either the linga, or a fire-altar. The principal figure is seated on a lotus to the right, and, on the opposite side of the altar, the figure similarly seated may be intended for a woman as the others are bearded. Over the altar are two *vidyādharas* in the air, or, it may be, one is an *apsaras*, and the other a *gandharva*. Behind each of the seated figures, is a male figure standing in adoration. The architrave above consists of a scroll issuing from the mouth of a *makara*, on each side of the capital of the pillars.

This cast is said to have been taken from the architrave.

On the walls of recess No. 8.

Ah. 36.—A cast, 20″·50 × 5″·25, from the top band of the shaft of the west pilaster on the north corridor near the north entrance. It consists of a succession of pendent beaded cords, defining nearly circular spaces, in each of which is a human figure in a leaning, or seated position, generally playing some musical instrument. It is stated in the list that "this ornament and that on the corresponding pilaster in the south corridor are similar; in all the other pillars and pilasters it is filled by the 'Kirtimookh' except in the pilaster at the angle of the walls of the south doorway, when a running scroll takes its place."

Ah. 37.—Two casts; *a*, 25″ high by 19″ in diameter, and *b*, 24″ high by 19″·50 in diameter. They are described as consisting of 'two subjects in the upper part of the shaft of the north-west centre.' Each consists of two tiers of pillared recesses containing human figures representing Hindu deities, chiefly Siva and Pārvatī, Gaṇesa and Vishnu or Garada, with some other scenes, one of them obscene.

Ah. 38.—A cast, 26″ high by 21″ in diameter, and similar to the last. It is described as a 'subject in upper part of shaft of south-west corner.'

Ah. 39.—A similar cast, 24″ high by 19″ in diameter, but containing a number of scenes besides figures of Siva and his consort. In one scene two figures are seated at a kind of camp-table on which another figure is pouring water.

Ah. 40.—A cast, 17″·50 × 13″·50. Vishṇu, seated in a recess between two pillars with an attendant figure on each side. It is described as "from under the dome. South architrave."

Ah. 41.—A triangular cast, 16″·50 × 12″·50. A foliated ornament from part of the ceiling.

Ah. 42.—A cast, 16″·25 × 9″·50. It is probably a portion of

a sculpture representing the verandah of a house, in which male and female figures occur between the pillars supporting the roof. The chief figures are a man and a woman, with an attendant on each side. The front of the verandah, which slopes downwards, is ornamented with lotus rosettes. The cast is said to be from a "piece of some former building representing figures and ornament built in upper storey."

Ah. 43.—A cast, 22″·25 × 10″·50. A medallion 9″ in diameter, and half of another are represented on it, the latter containing two monkeys apparently fighting, and the former a man pulling asunder the jaws of a lion-headed human figure. It is also said to have the same history as the last.

Ah. 44.—A cast, 4″ × 2″·75, described as a "Death's head, evidently from the 'Dand cast' of Mahadeo; either a worm or a snake is crawling out from the left eye."

Ah. 45.—A cast, 28″ × 15″, described as a "bracket, an ornament supporting the upper or second verandah round the temple." The bracket is a human figure projected out from the wall, and the ornamentation consists of beaded circles enclosing trisular figures.

Ah. 46.—A cast, 46″·50 × 6″, the centre of the upper surface occupied by a rudely carved seated figure. The ornaments below the cornice consist of bosses alternating with lozenge-shaped foliated figures. It is described as "Decoration of verandah round the 'Vimána,' and over the "Kartic."

Ah. 47.—A cast, 14″·50 × 10″·50, representing a partially seated naked male human figure in a recess between pillars, with a little animal by the side of the figure. It is said to be from the "pedestal of a pilaster inside the maṇḍap."

Ah. 48.—A cast, 32″ × 13. A "cast of a lower sectional vaulting ceiling of the dome in centre of maṇḍap." In its general character it resembles *Ah. 33*, but the ribs here radiate from a centre in each vaulting.

Ah. 49.—"A cast, 10′ high, of one half of the south-east central pillar, from floor to architrave."

Southern India.

The following 10 terra-cottas were made at the Madras School of Art, in 1868, and in the letter that accompanied them, they are said to be *fac similies* of reproductions of the ornaments on the sculptured antiquities of the Madras Presidency, taken in melted wax and dammer, or hard country resin.

They are from the following localities, but the names of the temples from which the reproductions were taken are not mentioned.

They were presented by the Government of India, May 1870.

On the walls of recess No. 9.

Conjeveram.

Cm. 1.—A terra-cotta, measures 15″·75 × 14″. Described as "parrots in a square slab in the Mundapum." This ornament is quite unlike anything represented in any of the previous sculptures.

Cm. 2.—A terra-cotta in four pieces, 53″·75 × 7″·75, consisting of a running foliated scroll, with a branch given off at regular intervals, terminating in a kind of palmette end.

Perur.

Pr. 1.—A terra-cotta in two pieces, measuring 46″·50 × 9″·50. It consists of a foliated scroll terminating in a lotus flower at either end.

Pr. 2.—A terra-cotta in three pieces, 55″·50 × 6″·25, consisting of a foliated scroll, giving off a branch at regular intervals, and each forming a kind of medallion, the branch ending in three leaves or petals.

Vellore.

Ve. 1.—A terra-cotta in three pieces, measuring 8′·1 × 1′·3″. It consists of a bold, richly foliated scroll, issuing from either side of the mouth of a *kirttimukha*.

Ve. 2.—A terra-cotta in three pieces, measuring 62″·50 × 6″25. It consists of a foliated scroll, arranged along a longitudinal raised mesial line, across which it is looped transversely at regular intervals.

Verinjipuram.

Vm. 1.—A terra-cotta in three pieces, 62″·25×8″. It consists of a lotus stem arranged as a wavy scroll, beginning in a single flower, and giving off expanded leaves at regular intervals.

Nagpur.

Nr. 1.—A terra-cotta, 11″·25×11″·75, consisting of a rich foliated device into which the fruit and leaf of the grape enter, and it is stated on the back of the terra-cotta that the design is probably European.

Tadpatri.

Ti. 1.—A terra-cotta, 14″×9″·60. A foliated panel stated to be a running ornament in the Mundapum.

Ti. 2.—Two terra-cottas, 12″·75 × 8″·75, with a foliated device, the centre somewhat resembling a vase, on each side of which stands a parrot holding on by its bill to the extremities of the attenuated foliated neck of the vase.

Tezpur.

Tezpur is the chief town in the Darrang District of Assam and it is the site of extensive ruins which appear to have been first described by Captain Westmacott.[1] They consist of the

[1] Journ. As. Soc. Beng., Vol. IV, pp. 185, 195, Pl. x.

ruins of granite temples, in the construction of which blocks of large size were used, some of them being masses 20 to 30 feet square. Some of the altars had evidently been devoted to Siva, and were sculptured in imitation of circlets of flowers and had a 'seat' for the linga in the middle of each. The ruins were also surrounded by walls that had been built long subsequent to the temples. Mutilated figures of Hindu deities have also been found and many other sculptures. Captain Westmacott observes—"it is certain, from the prodigious number of ruinous and deserted temples, all of which appear to have been dedicated to Siva," that Poṛá "must have been the capital of a sovereign Prince, or a principal seat of the Hindu religion, and enjoyed a large share of prosperity at some remote period."[1]

There are also the ruins of a palace, which tradition assigns as the prison of Ūkhā, daughter of Bānā, eldest son of Bali, who had a thousand arms, and whose fortress was at Bhāluk-pang on the confines of British Territory,[2] and in the Hindu poem, the Prem Sāgar, there is a description of this place and of Krishṇa's battles with the Daitya Bānā, whose dominions, the inhabitants asserted to Robinson, were situated on the Narbadā.[3]

In recess No. 4.

Tr. 1.—A piece of red granite, 46″·50 × 20″·50 × 12″·25, forming a bold projecting cornice, probably portion of an ornamental moulding running round a building with pilasters below. The ornament is 6″·40 high, and consists of a succession of horned *sārdūla* heads, or *kirttimukhas*, very well exe-

[1] *Op. cit.*, p. 195: Conf. Robinson's Assam, p. 298: Dalton, Journ. As. Soc. Beng., Vol. XXIV, pp. 12—24, 11 Plates: Account Land Grants' Assam, Jenkins, Journ. As. Soc. Beng., Vol. IX, Pt. 11, pp. 766—784, Plates.

[2] Stat. Acct. of Assam, Vol. I, p. 120.

[3] Robinson, *op. cit.*, p. 303.

cuted, and separated from one another by groups of pendent beaded cords, the ends of which are held in the mouths of the *kirttimukhas* which have moustaches and human incisors, and exactly resemble *Br. 10* of the Bhuvaneswar casts, and are also miniatures of the large griffin's head from the Mundapum of the Vellore temple. A moulding, the fellow, almost, of this frieze, occurs on the second moulding from the ground on the Amarnāth temple near Bombay, and the similarity between the two is remarkable considering the distance the two places are apart. Similar ornamental devices occur on the old Hindu temples of Gaur (*see Sculptures Gr. 3, 12* and *13*), on the upper portion of the shaft of the pillar at Yājapur, in the temple of Vāraha, at Chaṇḍesvara,[1] on the shaft of the Rājmahāl pillar in this gallery, and on a multitude of other sculptural remains scattered throughout India. The same device was also in vogue in Upper Burma when the Pagan temples were built, and it would appear from copper plates discovered at Tezpur, and apparently bearing the date of 1027 A.D., that the Assam temples were built about the same time as the Amarnāth temple which was founded in 1006 A.D.

Presented by Captain Butcher, April 1873.

Garhgāon.

This place, the site of the earliest capital of the Aham princes of Assam, is situated on the Dika river some distance to the south-east of Sībsāgar, the chief town of the District of the same name in Upper Assam. The Ahams were a people of eastern origin and probably Shans.

Robinson[2] writing in 1811, describes the ruins of Garhgāon as follows :—"The royal palace at Ghergaon was surrounded by

[1] Phear, Proc. As. Soc. Beng., 1872, Pl. I—XI, p. 31: Mitra, "Orissa," Vol. I, p. 44.

[2] Descriptive Account of Assam, p. 318: Conf. Blochmann, Journ. As. Soc. Beng., Vol. XLI, Pl. I, p. 83, foot-note * p. 75.

a brick wall, about two miles in circumference; but the whole town and its suburbs appear to have extended over many square miles of country. The ruins of gateways, built chiefly of masonry, are still to be seen within the fortified circumvallations which surrounded the town. It may be observed, that one of the gateways is composed principally of large blocks of stone, bearing marks of iron crampings, which evidently shew that they once belonged to far more ancient edifices. From this evidence alone, were there no other, it might safely be presumed, that long antecedent to the conquests of the Ahoms, the country had been possessed by a race of inhabitants far advanced in some of the arts of civilized life."

The Assam Tea Company, about the time the foregoing words were written by Robinson, had appeared as a factor in the history of Assam, and one of their first acts was to level the gateways and walls of the old place in order to obtain materials for building their factories, so that now but little remains of these once interesting ruins!

Mr. Forster,[1] writing in 1872, states that the stone gateway mentioned by Robinson, the guard-house, and other brick buildings in the enclosed space at Garhgāon had all disappeared.

The following stone was dug up at Garhgāon.

Gn. 1.—A slab, 30″ × 13″·75 × 2,″ on the upper surface of which is a raised area 20″·50 square. This raised portion has a border of rosettes 1″·25 in breadth, between two plain lines, and 1″·75 internal to this there is another area 14″·50 square, with a plain raised border 0″·40 in thickness, but not continued directly all round, for it is bent in acutely at either side, and doubled on itself for a short way, thus leaving a triangular space at each corner, and which is filled up by a clawed and crested mythical animal. This square is occupied in its middle by a large eight-petaled rosette, the tip

[1] Journ. As. Soc. Beng., Vol. XLI, Pt. 1, pp. 32—41, Pl. VII.

of a petal pointing to each corner and to the recess produced by the folding of the border on itself. The rosette itself has two large triangles on it, one lying over the other, the apex of the one at the base of the other, both being enclosed in a circle. External to the circle are two carved bodies resembling the Egyptian *feathers of truth* placed back to back. Designs similar to these are found on the Pagoda at Madura.

Dug up at Garhgāon, and presented to the Asiatic Society of Bengal by the Assam Tea Company, 7th July 1841.

Miscellaneous sculpture.[1]

In recess No. 5.

Ms. 1.—A seated lion, 15″·30 × 15″ × 7″.

Ms. 2.—A sculpture measuring 26″ × 11″·50 × 7″·50, carved in front and on one side. On the former a human female figure is represented standing between two rounded pilasters in a doorway, the pillars having square capitals, each side of the capital being a panel with a lozenge-shaped body divided into four triangles. The capitals are connected together by scroll work over the peaked coronet; and the figure has the ornaments of the usual kind, but holds in its left hand a *chakra* or discus, and in its right a scroll. The other female figure is in a narrow recess with only one pilaster.

Ms. 3.—An architectural ornament, 16″·50 × 6″ × 5″, consisting of truncated *sārdūla* heads, or *kirttimukhas*, with intervening beaded strings cut short.

Ms. 4.—A fragment, 14″ × 15″, of a *sārdūla*, the head turned backwards, and seizing a small human female seated on its back.

[1] The Brahmanical sculptures in this, and the following four recesses have been classed as Miscellaneous, because it has not been possible to trace where they were obtained, the specimens not having been originally catalogued and labelled by the Asiatic Society as they were presented to it.

Ms. 5.—A slab, 38″·50 × 8″ × 19″. On one side of the broadest aspects of this stone, are two perfect cup-shaped, circular hollows, the largest measuring 10″·25 in diameter, and 3″·75 in depth, and the next 6″·75 in diameter and 3″·75 in depth, and there is the portion of another adjoining the larger one, and of like dimensions. The two perfect hollows, which are not very regular in form, but still distinct cups, are enclosed on three sides by a moulding, but on the remaining side, a small groove runs outwards from near the smaller cup-shaped hollow. On the opposite face, the middle of the stone is occupied with an arched recess, 11″ high, in which there is an erect male figure with the head-dress forming a line of five peaks from ear to ear, the ear-rings being very large. The hands are held folded across the chest, and a *dupaṭṭā* is thrown across each shoulder. The recess is in a panel that breaks up a line of moulding along this edge of the stone.

Ms. 6.—A fragment, 16″·50 × 14″ × 6″·25, being the upper portion of a relief representing Sivā and Pārvatī.

Ms. 7.—A human head, 7″ from chin to vertex; the stone is much weathered. The head-dress is peculiar, as it is evidently a tight-fitting, somewhat peaked skull-cap.

Ms. 8.—A human head, 4″·50, from chin to vertex. It is much injured, but it resembles the mythical elephant and lion heads in having long horns and a central ridge.

Ms. 9.—A fragment, 8″ × 5″·75 × 4″, of a man on horseback, probably the tenth Avatār of Vishṇu. The saddle has a high pommel and is over an elaborate saddle-cloth, and the gear is much the same as in the Kanauj sculpture. There is an ornament of some kind around the horse's neck. No stirrups are represented; unfortunately the upper part of the rider is lost.

Ms. 10.—A fragment, 31″ × 6″ × 5″, elaborately carved, and

consisting of three erect male human figures one over the other, the lowest figure being twice as large as the two above it. There is also a female figure on its right hand, on one face of the stone, and, on the other hand, one-half of another figure. It is therefore probable that this is only the external portion of a slab containing some larger figure. The central lowest figure is standing in an easy attitude under a scroll-like ornament, the centre of which is a *kirttimukha*, whereas the two figures above are in each case standing between a couple of pillars, on either side of which, externally, is a lion rampant on a couchant elephant. The roof of the doorway is a triple roof, with floral scrolls between the two upper roofs. External to these, and in a plane behind them, is a vertical narrow line of small dancing figures, some playing musical instruments.

Ms. 11.—A lion, 12″ × 11″·75 × 4″·75, but wanting its head. It is resting with its fore paws on a very small, badly carved representation of a bull.

Ms. 12.—Another, about the same size and imperfect, with a very rude representation of a bull between its fore legs.

Ms. 13.—Another smaller fragment, 8″ × 6″ × 4″·75, evidently of a lion.

Ms. 14.—A representation of a mud turtle (*Trionychidæ*) measuring 13″·25 long, and about 11″ broad. The head is either broken off, or the figure has been carved with it retracted. Anteriorly and posteriorly there are two nearly perfect discs carved in feeble relief, and ornamented with foliated designs, the idea probably suggested by the ocelli that distinguish the young of some species of *Trionyx*.

Ms. 15.—An imperfect figure, very much weathered, 24″ × 9″·50 × 3″·50 × 9″·50, and in relief on a slab.

Ms. 16.—A small slab, 9″·75 × 8″ × 4″·50, probably a fragment of a larger sculpture. It is rather roughly carved, and

represents a Langur monkey, *Semnopithecus entellus*, seated on its haunches, a series of small animals being in front of it.

Ms. 17.—A portion, 23″·50 × 11″·50 × 4″·25, of a slab having a figure of a lion in relief. The figure is imperfect and much weathered.

Ms. 18.—A fragment, 23″·50 × 11″·50 × 4″·50, of a large figure consisting of two of the arms of one side, one of them resting on the head of a small female figure, and the other holding a fruit and the bud of a lotus.

In recess No. 6.

Ms. 1.—A figure in relief on a slab, the latter being 20″·50 × 10″·75 × 3″. From the long, pendulous breasts, it is evidently a female figure. Its garland contains human heads, and as one hand holds a human head by the hair, and a human being is impaled on a trident, it is intended for Kali, the consort of Siva. She also holds in one left hand the rope with which she strangles her victims. In one right hand is a sword, and with another she raises a sacrificial cup to her mouth. Her belly is shrivelled and empty, underneath her lies a human figure, and a wolf or jackal is at her side.

Ms. 2.—A slab, 24″×16″·50×4″·50, with a figure of Lakshmī in bold relief, with four arms. She is represented seated on the shoulders of a figure, probably intended for Garuḍa, the half man and half bird, on which Vishṇu rides. Her left leg is drawn up in front of her, cross-wise, her right foot resting on the right thigh of Garuḍa as on a footstool, with the right hand of Garuḍa below her heel supporting it. The sculpture to the left of Garuḍa is imperfect. On each side of Lakshmī, there is a small attendant male figure, waving a chauri, and having a lozenge-shaped mark on the centre of the chest, and with a high head-dress of three tiers

terminating in a knob. In her upper right hand she holds the *gadā* surmounted by a small figure of Buddha, with a seven-headed snake canopy, while her lower right hand, with the palm turned forwards, rests on her right leg, and shows in the centre of the palm the lotus symbol, and the rosary round the fingers. In her upper left hand she holds the chakra, over which there is also a figure of Buddha, canopied by a five-headed snake, and in her lower left hand she holds the *śankha*. A glory is behind her head. External to the chakra and gadā there is a celestial figure holding a lotus.

Lakshmī is the *śāktī* of Vishṇu. "The worship of the female principle, as distinct from the divinity, appears to have originated in the literal interpretation of the metaphorical language of the *Vedas*, in which the *will or purpose to create* the universe is represented as originating from the creator, and co-existent with him as his bride, and part of himself. Thus, in the *Rig Veda* it is said "That divine spirit breathed without afflation, single with (*Svadhá*) her who is sustained within him; other than him nothing existed. First, desire was formed in his mind, and that became the original productive seed," and the *Sámma Veda*, speaking of the divine cause of creation, says, "He felt not delight, being alone. He wished another, and instantly became such. He caused his own self to fall in twain, and thus became husband and wife. He approached her, and thus were human beings produced." In these passages it is not unlikely that reference is made to the primitive tradition of the origin of mankind, but there is also a figurative representation of the first indication of *wish* or *will* in the Supreme Being. Being devoid of all qualities whatever, he was alone, until he permitted the wish to be multiplied, to be generated within himself. This wish being put into action, it is said, became united with its parent, and then created beings were produced."

"Another set of notions of some antiquity which contributed to form the character of the *śakti*, whether general or particular, were derived from the *Sánkhya* philosophy. In this system Nature, *Prakriti*, or *Múla Prakriti*, is defined to be of eternal existence and independent origin, distinct from the supreme spirit, productive though no production, and the plastic origin of all things, including even the gods. Hence *Prakriti* has come to be regarded as the mother of gods and men, whilst as one with matter, the source of error, it is again identified with *Máyá* or delusion, and as co-existent with the supreme as his *śakti*, his personified energy, or his bride."[1]

Lakshmī sprang from the ocean when churned by the good and evil beings for the *amṛita*, or immortal beverage. She is thus the equivalent of Aphrodite, the sea-born queen of love. She is sometimes called fickle, as she is also the goddess of Fortune. In all the Avatarās of Vishṇu she appears as his wife, and under her own name of Lakshmī, except in the Avatarā of Rāma, in which she was incarnated in the person of the adopted daughter of Rāma Janaka, and became Sītā, the faithful spouse of her heroic lord, and in the Avatarā of Kṛishṇa, in which she was Rukmiṇi, the beloved of that amorous deity.

Ms. 3.—A slab, 49″·50 × 25″·50 × 10″·50, with a figure of Pārvatī in bold relief, and measuring 3′ high, with a small attendant female figure on each side, measuring 1′ high. The pedestal on which she stands is 9″·50 high, with lotus leaves in the middle, below which is a chaste scroll-like ornament, somewhat resembling a series of palmette medallions in circles, and near the right side of the pedestal there is a lion-like figure. The figure has had four arms, but three are broken off. The left upper hand held the Khaṭwānga or club, behind which is a lotus. The head-dress is elaborately

[1] H. H. Wilson, Vol. I, pp. 241—243.

ornamented, high and tapering, and bound round the forehead with a coronet of four beaded cords. The figure itself stands free, except at the head, thighs and shoulders. The ornaments are of the usual kind. The background forms a kind of arch, in front of which stands the figure. The arch culminates, as is generally the case, in the head of a horned *sārdūla*, on either side of which is a small chubby dwarf, with an arch of large curls on its head, probably a Nāga, and external to this, on a circular disc on either side is a *vidyādhara* and an *asparas* of the conventional kind.

Ms. 4.—A slab, 15″ × 8″ × 2″·80, very roughly carved, and representing an erect female figure in relief, in front of an arched frame, standing on a lion, with two small figures in adoration on each side below.

Ms. 5.—A slab, 14″·75 × 7″·25 × 2″·50, representing the third, or boar Avatāra or incarnation of Vishṇu, called Varāha, *viz.*, a human figure with a boar's head wearing a kind of coronet, and having disc-like ear-rings, a lotus flower occurring above the head. The figure is represented with its left foot raised on an eminence in front, and holding up a small seated female figure on one of its left elbows, this arm being steadied by one right hand, the other left hand resting on the left knee and holding a *śankha* or conch, while the second right hand holds a chakra. In the generality of representations of the Avatāra, the tusk of the boar carries a crescent containing in its concavity an epitome of the earth, which had been immerged in the ocean as a punishment for its iniquities. One account of this Avatāra is, that the Daitya, Hiraṇyākṣha, or the golden-eyed, passed a long life in practising religious austerities in honour of Brahma, and was requited by the appearance of the deity with a promise of granting any boon he should ask. He asked that he might become an universal monarch, and be exempt from hurt

by noxious animals which he enumerated, but omitted the hog. The ambitious Daitya, after obtaining his wishes, became excessively wicked, and presumptuous to such a degree as to seize on the earth, and carry it with him into the depths of the ocean. The interposition of the preserving power of the deity now became necessary, and Vishṇu, assuming the form of a boar, a symbol of strength, dived into the abyss, and after a dreadful contest of a thousand years slew the wicked monster and restored the earth, on the point of his tusks. Another legend is that Vishṇu emanated from Brahma's nostrils in the shape of a pig and grew naturally to a boar.

Ms. 6.—A slab, 28″·50 × 14″ × 5″·25, Sivā and Pārvatī, in the usual attitude, but the phallic character of Sivā is indicated in this sculpture, and if reference be made to the Kosam sculpture, *Km. 1*, the god will be seen to have the same character, recalling the phallic figures of Khem Ammon in the temple at Karnak.

Ms. 7.—A slab, 25″ × 10″·25 × 2″·75, representing Sūrya, the Sun.

Ms. 8.—A slab, 38″·50 × 17‴·50 × 6″ broad, elaborately carved, the centre being occupied by an erect figure of Sūrya, 25″ high, feebly carved out round the sides of the body from the axilla to the feet.

Ms. 9.—A slab, 49″ × 24″ × 11″·25, bearing, in strong relief, the figure of Kārttikeya, the god of war and the planet Mars, measuring 34″. He is also known as Skanda, but the name Kārttikeya is that by which he is best known, and he received it from having been fostered by the Pleiades, *Kṛittikā*, and hence he has six heads. His wife or *śāktī*, is Kaumārī or Senā. He has four arms, but unfortunately the two right arms are broken off at the elbow, and only one left hand remains. His peacock, *Paravāṇi*, is at his right side, and on his left hand is Kumāri holding up with her right

hand a lotus pedestal on which stands a jungle-cock on which the other left hand of Kārttikeya rests. He is, however, generally represented as riding on *Paravāṇi*, holding a bow in one hand and an arrow in the other. The head-dress is high, and curls forwards over the centre of the head which is encircled by an elaborate crown. The ornaments and pedestal are much the same as in other figures of the god. There is a small erect human figure on the front of the pedestal, resting on a club, and over the head of the god there is the usual *kirttimukha*, with a *gandharva* on each side, and external to these a *vidyādhara* holding a garland.

Ms. 10.—A fragment, 18″ × 7″·75 × 4″·25. It has probably formed part of a frieze, but it is much defaced. One recess however remains, and in it is a badly carved erect figure of a yogí with a huge head of hair. The pillars are Indo-Persian.[1]

Ms. 11.—A fragment, 12″ × 4″·50 × 5″·50, consisting of the hand of a deity holding a rosary, and resting on the head of a small male figure.

Ms. 12.—A small slab, 9″·50 × 6″·50 × 2″·75, having Sivā and Pārvatī sculptured on it in relief, the foot of Sivā on his bull Nandi, and the foot of Pārvatī on her lion.

Ms. 13.—A figure of Surya, 16″ high, and wanting the arms and legs. He wears a necklace of beads, and another of tigers' claws similar to the necklace in *Ms. 8.*

Ms. 14.—A much injured sculpture measuring 54″ × 31″·75 × 10.″ The head of Vishṇu, the principal figure, has

[1] In the Jain Temple of Rai Bodrie Dass, Bahadur, Calcutta, may be seen some beautiful examples of recent Indo-Persian pillars from Benares, where they were carved to order. In the same temple, there are rude Indo-Corinthian capitals of other pillars, and, like those from Gāndhāra, human figures are introduced among the foliage. The owner, who showed me round, when I expressed my astonishment at those capitals, stated that his authority for them was his Shasters!

been lost, also one of the two arms on the right side. There are two attendant human female figures, one playing a vina, and the other holding a chauri and a lotus.

Ms. 15.—A slab, 26″ × 12″ × 5″, with a four-armed female figure in bold relief, seated on a crouching lion, the left leg drawn up cross-wise, and the other resting on the ground. The goddess has four arms, and, in her upper right hand, she carries an object like a club, and in the other right hand a small bowl. Her upper left hand holds a small human figure head downwards, and in her other left hand is a long object resembling a chauri, the handle resting on her left knee, while the upper part carries a human skull. Behind, and above her head, is a lotus medallion forming a nimbus, and the border of which is a foliated scroll. There is a short inscription on the pedestal. The hair-dressing is peculiar: around the forehead are a few short spiral curls, the hair from this is brushed backwards, and, behind, it forms a broad circle rising above the head, as in *Ah.* 7 of the Amarnāth casts. In the centre of the arch is a large bunch of Asoka flowers. This sculpture represents one of the fierce aspects of Devi the great goddess, the wife or *śāktī* of Siva.

Ms. 16—A slab, 19″ × 11″ × 4,″ having a human female figure seated in bold relief on a peacock throne, the tail of the peacock being expanded behind the figure, and represented on the flat slab. The left leg is drawn up in the usual way, while the other rests on a bracket footstool on the ground. She has two arms; in the left she holds a spear, and the right hand, which is in front of the right knee, has a rounded object in it. The hair is done up in a great fold on the top of the head, tied in below, and encircled with a rich fillet. Long ringlets hang down on the shoulders, and in the ears there are large discs. External to the head there is a lozenge-shaped ornament in relief with

scroll devices. This sculpture represents Kaumāri, the *śāktī* of Kārttikeya, the god of war.

In recess No. 7.

Ms. 1.—A slab, 13″ × 9″ × 3″, containing three human seated female figures in bold relief, the figure to the right being Kaumāri, the *śakti* of Kārttikeya, the next being Durga, and the third Brahmanī. The first is seated on a peacock, the second on a bull, and the third on a lotus throne, supported apparently by a bird on either side, which may be intended to represent a swan. The first figure has two, and the others four arms each, the last figure bearing three visible faces.

Ms. 2.—A frame of stone, 13″ × 10″ × 2″·75, containing within it a dancing female figure, holding in her left hand an inverted guitar, and in her right hand a flat object, on which rests a large oval body. The figure is sculptured the same on both sides. The proportions are badly executed, the body being out of all proportion to the legs.

Ms. 3.—A portion of a statue, measuring 26″ × 14″ ·50 × 6″·50. The base is a narrow, oval, lotus throne on which a short squat figure with curly hair is seated, with a human figure astride his shoulders, probably Vishṇu, but the mounted figure is imperfect above the waist. Two of the arms rest on the thighs, the right hand holds a lotus bud, and the other some object which cannot be made out.

Ms. 4.—A slab, 48″ × 22″ × 6″·50. The principal figure in relief is 32″ high, and is represented with four arms and throwing up his left leg high in the air in front of him, his foot being opposite to his chin, and supporting on his toes a small figure of Brahma seated on a lotus throne. In his upper left hand is the *śankha*, on the palm of the next is the lotus symbol, while in his lower right hand he carries his

mace, and in the right upward hand the chakra. The head is thrown back, and the face looks upwards. The ornaments of this figure are of the ordinary character. In the right hand corner of the pedestal on which the figure stands, a scene is represented in which there is a small seated regal male figure, in front of whom is a dwarf, carrying an umbrella over his left shoulder, and holding the hand of the king with his other hand, while an attendant stands at the side of the king holding his betel box. The scene is to illustrate Vishṇu outwitting Bali. The slab itself is covered with ornaments and figures in relief of the ordinary kind.

Bali was a good and virtuous Daitya king, the Daityas being a race of demons and giants who warred against the gods and interfered with sacrifices. "Bali, through his devotion and penance, defeated Indra, humbled the gods, and extended his authority over the three worlds. The gods appealed to Vishṇu for protection, and he became manifest in his Dwarf Avatāra for the purpose of restraining Bali. This dwarf craved from Bali the boon of three steps of the ground, and having obtained it he stepped over heaven and earth in two strides; but then, out of respect to Bali's kindness, and his grandson Prahlāda's virtues, he stopped short and left to him Pātāla, the infernal regions. Bali is also called Mahā-bali, and his capital was Mahā-bali-pura. The germ of the legend of the three steps is found in the Ṛig-veda, where Vishṇu is represented as taking three steps over earth, heaven, and the lower regions, typifying perhaps the rising, culmination and setting of the sun." [1]

Ms. 5.—A slab, 28″ × 15″ × 4″·50, elaborately carved in the usual way, and bearing an erect figure of Vishṇu, with two additional miniature male figures external to, and behind the female figures. In this statue the chakra is held in

[1] Dowson, *Op. cit.*, p. 42.

the upper left hand, and the mace in the upper right hand, the lower left hand having the lotus sign on the palm. The second left hand is broken off.

Ms. 6.—A slab, 27″·50 × 14″ × 3″·50, resembling the last, and also of Vishṇu. It has a short inscription in old Gupta characters.

Ms. 7.—A slab, 25″ × 12″ × 3″·75, like the preceding sculpture, but not inscribed.

Ms. 8.—A fragment, 12″ × 7″·50 × 4″·25, of a goddess with two arms seated on an elephant, and holding some object in each hand, but the sculpture is too much weathered to determine what they are. It appears to be Indrani, the voluptuous wife of Indra, the god of the firmament and personified atmosphere.

Ms. 9.—A linga on a cubical base measuring 5″·50, and the linga itself 8″·50 in height and 5″·75 in diameter.

Ms. 10.—A slab, 22″·50 × 10″·25 × 3″, representing Pārvatī, with an attendant figure of Ganesa, lord of the Ganas, a troop of inferior deities attendant on Sivā and Pārvatī, with another attendant figure.

Ms. 11.—Half of a slab, 23″·75 × 8″ × 3″, representing Vishṇu.

Ms. 12.—A slab, 55″ × 25″ × 9″, with Vishṇu in bold relief, and carved free of the slab round the greater part of the outlines of the body, as in the majority of those sculptures. The chakra or quoit, is held in the upper right hand, and the Gadā or club in the left upper hand.

Ms. 13.—A very perfect slab, 49″ × 11″ × 6″·25, representing Vishṇu in relief, and with the conch in the lower left hand.

Ms. 14.—A fragment, 9″·50 × 9″·50 × 3″, having in relief the limbs of two seated figures of Sivā and Pārvatī, as the pedestal bears in relief a bull and a lion.

Ms. 15.—A sculpture, 46″ × 22″ × 7″·50, with two female and two male attendant figures, and representing Vishṇu in full relief, the various Avatārs of the god being represented round the slab behind the figure. Beginning on the left side from below upwards, the following Avatārs are met with and in the following order, *viz.*, 1st, the Matsya, or Fish Incarnation; 2nd, the Kūrma or Tortoise; 3rd, the Varāha or Boar; 4th, the Nara-Sinha or Nṛi-sinha, or Man-Lion; 5th, Vāmana, or the Dwarf; 6th, Paraṣu-rāma, or Ram with the axe; 7th, Rāma or Rāma-chandra; 8th, Kṛishṇa, the black or dark coloured; 9th, Buddha; and 10th, Kalkī or Kalkin, the white horse.

By *Avatāra* is meant the "descent" of a deity, but especially of Vishṇu "undertaken reasonably enough for preserving the world when in pressing emergencies, especially when in danger of ruin from some undue acquisition of power on the part of evil demons."[1] The following is Professor Dowson's[2] account of these Avatārs:—

"Matsya, 'The fish.'—This is an appropriation to Vishṇu of the ancient legend of the fish and the deluge, as related in the Ṣatapatha Brāhmaṇa. * * * * The details of this Avatāra vary slightly in different Purāṇas. The object of the incarnation was to save Vaivaswata, the seventh Manu, and progenitor of the human race, from destruction by a deluge. A small fish came into the hands of Manu, and besought his protection. He carefully guarded it, and it grew rapidly till nothing but the ocean could contain it. Manu then recognized its divinity and worshipped the deity Vishṇu thus incarnate. The god apprised Manu of the approaching cataclysm, and bade him prepare for it. When it came, Manu embarked in a ship with the Ṛishis and with the seeds of all existing things.

[1] Monier Williams' 'Hinduism,' p. 103.

[2] Class. Dict. of Hindu Mythology, pp. 35-38.

Vishṇu then appeared as the fish with a most stupendous horn. The ship was bound to this horn with the great serpent as with a rope, and was secured in safety until the waters had subsided. The Bhāgavata Purāṇa introduces a new feature. In one of the nights of Brahmā, and during his repose, the earth and the other worlds were submerged in the ocean. Then the demon Haya-grīva drew near and carried off the Veda which had issued from Brahmā's mouth. To recover the Veda thus lost, Vishṇu assumed the form of a fish and saved Manu as above related. But this Purāṇa adds, that the fish instructed Manu and the Ṛishis in "the true doctrine of the soul of the eternal Brahmā," and when Brahmā awoke at the end of this dissolution of the universe, Vishṇu slew Haya-grīva, and restored the Veda to Brahmā.

"KŪRMA, 'The tortoise.'—The germ of this Avatāra is found in the Śatapatha Brāhmaṇa, * * * * . In its later and developed form, Vishṇu appeared in the form of a tortoise in the Satya-yuga, or first age, to recover some things of value which had been lost in the deluge. In the form of a tortoise he placed himself at the bottom of the sea of milk, and made his back the base or pivot of the mountain Mandara. The gods and demons twisted the great serpent Vāsuki round the mountain, and, dividing into two parties, each took an end of the snake as a rope, and thus churned the sea until they recovered the desired objects. These were—(1) Amṛita, the water of life; (2) Dhanwantari, the physician of the gods and bearer of the cup of Amṛita; (3) Lakshmī, goddess of fortune and beauty, and consort of Vishṇu; (4) Surā, goddess of wine; (5) Chandra, the moon; (6) Rhambhā, a nymph, and pattern of a lovely and amiable woman; (7) Uchchaiḥśravas, a wonderful and model horse: (8) Kaustubha, a celebrated jewel; (9) Pārijāta, a celestial tree; (10) Surabhi, the cow of plenty; (11) Airāvata, a wonderful model elephant;

(12) Ṣankha, a shell, the conch of victory; (13) Dhanus, a famous bow; and (14) Visha, poison.

"VARĀHA, 'The boar.'—The old legend of the Brāhmaṇas concerning the boar which raised the earth from the waters has been appropriated to Vishṇu. A demon named Hiraṇyāksha had dragged the earth to the bottom of the sea," as already narrated, and "To recover it, Vishṇu assumed the form of a boar, and after a contest of a thousand years he slew the demon and raised up the earth."

"NARA-SINHA, OR NṚI-SINHA, 'The man-lion'.—Vishṇu assumed this form to deliver the world from the tyranny of Hiraṇya-kaṣipu, a demon who by the favour of Brahmā had become invulnerable, and was secure from gods, men and animals. This demon's son, named Prahlāda, worshipped Vishṇu, which so incensed his father that he tried to kill him, but his efforts were all in vain. Contending with his son as to the omnipotence and omnipresence of Vishṇu, Hiraṇya-kaṣipu demanded to know if Vishṇu was present in a stone pillar of the hall and struck it violently. To avenge Prahlāda, and to vindicate his own offended majesty, Vishṇu came forth from the pillar as the Nara-sinha, half-man and half-lion, and tore the arrogant Daitya king to pieces.

"These four incarnations are supposed to have appeared in the Satya-yuga or first age of the world.

"VĀMANA, 'The dwarf.'—The origin of this incarnation is the three strides of Vishṇu,' spoken of in the Ṛig-Veda, and already described under *Ms. 4.*

"The first five incarnations are thus purely mythological; in the next three we have the heroic element, and in the ninth the religious.

"PARAṢU-RĀMA, 'Rama with the axe'.—Born in the Tretā or second age, as son of the Brāhman Jamadagni, to deliver the Brāhmans from the arrogant dominion of the Kshatriyas.

"RĀMA or RĀMA-CHANDRA, 'The moon-like, or gentle Ramā,' the hero of the Rāmāyaṇa.—He was the son of Daṣaratha, King of Ajodhyā, of the Solar race, and was born in the Tretā-yuga, or second age, for the purpose of destroying the demon Rāvaṇa.

"KṚISHNA, 'The black or dark coloured.'—This is the most popular of all the later deities, and has obtained such pre-eminence that his votaries look upon him not simply as an incarnation, but as a perfect manifestation of Vishṇu. When Kṛishṇa is thus exalted to the full godhead, his elder brother, Bala-rāma, takes his place as the eighth Avatāra.

"BUDDHA.—The great success of Buddha as a religious teacher seems to have induced the Brāhmans to adopt him as their own, rather than to recognise him as an adversary. So Vishṇu is said to have appeared as Buddha to encourage demons and wicked men to despise the Vedas, reject caste, and deny the existence of the gods, and thus to effect their own destruction.

"KALKĪ or KALKIN, 'The white horse.'—This incarnation of Vishṇu is to appear at the end of the Kali or Iron age, seated on a white horse with a drawn sword blazing like a comet for the final destruction of the wicked, the renovation of creation, and the restoration of purity.

"The above are the usually recognised Avatāras, but the number is sometimes extended, and the Bhāgavata Purāṇa, which is the most fervid of all the Purāṇas in its glorification of Vishṇu, enumerates twenty-two incarnations:—(1) Purusha, the male, the progenitor; (2) Varāha, the boar; (3) Nārada, the great sage; (4) Nāra, and Nārāyaṇa; (5) Kapila, the great sage; (6) Dattātreya, a sage; (7) Yajna, sacrifice; (8) Ṛiṣbabha, a righteous king, father of Bharata; (9) Pṛithu, a king; (10) Matsya, the fish; (11) Kūrma, the tortoise; (12) and (13) Dhanwantari, the physician of the gods; (14) Nara-sinha, the man-lion; (15) Vāmana, the dwarf; (16)

Paraṣu-rāma; (17) Veda-Vyāsa; (18) Rāma; (19) Bala-rāma; (20) Kṛishṇa; (21) Buddha; (22) Kalkī. But after this it adds—'The incarnations of Vishṇu are innumerable like the rivulets flowing from an inexhaustible lake. Ṛishis, Manus, gods, sons of Manus, Prajāpatis, are all portions of him.'"

Ms. 16.—A fragment, 7″ × 6″ × 2″·75, being the greater portion of a lion-like figure, but without the head.

Ms. 17.—A fragment of a rampant animal, very rudely carved, measuring 9″·50 long, and probably intended to represent a lion.

Ms. 18.—A curious erect male figure, with a halo behind the head, the sculpture measuring 16″·25 × 9″·50 × 3″. The upper part of the figure is wholly carved out, but the back is flat, while the remaining portion is in relief. It has four arms; one hand of each side rests on the head of a kneeling human figure, a woman on the right hand of the figure, and a man on the left. The object that has been in the other right hand has been broken off, but that in the other left hand resembles a vase. On the head there is a flat-topped square hat, ornamented at intervals with large gems, and in the ears are enormous ear-rings. A heavy torque is around the neck, and there are also armlets.

Ms. 19.—A portion of a large sculpture, as is shown by the human foot that occurs on it. The fragment is doubtless part of the pedestal on which the figure stood. The foot has anklets, and rests on a cushion, and to its right, on the pedestal, is a decorated couchant bull, eating out of a vessel between its fore-limbs, and which is filled with some round objects. To the right of this is a small figure of Gaṇesa on a small lotus pedestal, and leaning on the bull. External to this, and on a different plane further back, is a portion of a larger male erect figure, holding some object in front of him in his right hand, and grasping the handle of some weapon

in his left. On the front of the pedestal there is an obscene group. The sculpture was doubtless either Pārvatī alone, or a Siva and Pārvatī, and it is in the figure of this deity and his *śāktī* that these indications of phallic worship are pronounced.

Ms. 20.—A fragment, 22″ × 9″·75 × 3″·75. It has probably formed part of the ornamentation of a door-jamb. On its face there is carved in relief an erect figure, 17″ high, which may be intended to represent Krishṇa. He stands in an easy attitude, his right arm is nearly a-kimbo, the body being bent to the same side, and the head held to the opposite side, and surrounded by a large nimbus. The hair is in long curls, and in an apical cone. His left arm is held upwards to the same shoulder.

Presented by Colonel L. R. Stacey.

Ms. 21.—The left shoulder and head of a male figure, with a high, broad, truncated head-dress, richly jewelled, with heavy ear-rings and a massive torque. The hair is brushed back from the forehead under the head-dress. The features are much weathered. It measures 12″·50 × 6″ × 7.″

Ms. 22.—A head with its head-dress, 11″ × 6″·75 × 6″. The eyes are represented open, but the nose and mouth are much injured. The hair is in small corkscrew ringlets along the margin of the forehead, and the head-dress is somewhat of the shape of a *tall hat* but without a brim. It has an elaborate large oval ornament with a gem in the centre surrounded by rich foliated devices, while on each side there is a large foliated disc.

Ms. 23.—A head, 5″·75 high, with much arched eye-brows and with the hair done up a huge knot behind, and as a kind of coronet in front and at the sides.

Ms. 24.—A gargoyle, 18″ × 11″·75 × 8″·50, of the prevalent elephantoid form.

In recess No. 8.

Ms. 1.—A fragment, 15″·25 × 8″ × 5″·25, being a representation of an emaciated human figure, rudely carved.

Ms. 2.—An erect figure of Gaṇesa on one side of a slab, and Kārttikeya on the other, the slab measuring 24″ × 10″·25 × 6″·25. Gaṇesa has, under one of his right arms, a trisular-like axe, while the other right arm is uplifted to his ear, holding, it may be, his rat, while the only left arm remaining rests in an easy position on his thigh. In the front there is a lotus flower. His left tusk is cut abruptly across, an accident that happened to him in his fight with Paraṣu-rāma, when the latter threw his axe at him, and Gaṇesa recognising it as his father Siva's weapon, caught it in one of his tusks which was immediately cut in two, and from his having only one tusk he is called Ek-danta or single-tusked. Gaṇesa was the son of Siva and Pārvatī, and a variety of legends are told regarding the circumstances that led to his birth, and to the loss of his human head, when a child. It was replaced by the first head at hand, and that being an elephant, some say Indra's elephant, the head was cut off and placed on Gaṇesa. The figure of Kārttikeya is standing beside a peacock, the cognizance of this deity, who holds a long spear in his left hand, to which a piece of cloth is tied as an ornament, immediately below the head or point of the spear. It is a spear similar to this that has been mistaken by Mr. Cockburn[1] for a stone implement in its handle.

Ms. 3.—A narrow slab, 44″ × 13″ × 8″, bearing an erect figure of Siva, with Nandi at his feet.

Ms. 4.—A sculptured stone, 13″·50 × 10″ × 6″·75, with the roughly cut head of a small horned *kirttimukha* from the mouth of which drop beaded strings, whilst on each of its

[1] *Op. cit., antea.*

sides is the posterior half of a large horned elephantoid head, and a similar figure is at each end of the sculpture.

Ms. 5.— The chakra, discus, or quoit of a large figure, and measuring 8″ in diameter.

Ms. 6.—The imperfect head of an elephant, 11″·50 × 6″ × 7″.

Ms. 7.—The body of a couchant hoofed animal, 9″·50 × 7″·50 × 4″·50.

Ms. 8.—A cow suckling and licking its calf, but imperfect, as the limbs are broken, and the calf much injured. The sculpture measures 21″ × 16″ × 8″·50. There is an ornament between and around the horns, and a chain around the neck.

Ms. 9.—A slab, 36″ × 9″·75 × 7″, divided into two panels by a rude *kirttimukha*, the upper panel containing a *vidyādhara*, and the lower a *sārdūla* with a small human figure with a shield, at its feet.

Ms. 10.—The head of a large human male statue, having many of the characters of an Assyrian sculpture about it, more especially in the way in which the hair of the head, whiskers and beard are dressed. The hair is brushed backwards from the forehead, but forwards on the temples, where it is trimmed into a large curl. The moustache is upwardly trimmed to a point, and the whiskers are twisted into a multitude of small round curls arranged in parallel lines, and a line of similar curls extends downwards through the whiskers and beard round to the opposite ear. It measures 13″·50 in height by 8″ in breadth.

Ms. 11.—The head of a horned *sārdūla*, 11″ high × 7″·50 broad.

Ms. 12.—The greater portion of an erect, but much injured figure of Gaṇesa, 34″ high.

Ms. 13.—A human head rudely carved, with a high coiled turban, against the top of which one hand has been held.

Ms. 14.—A seated Siva and Pārvatī, the former holding a three-headed cobra in his left hand, the bull Nandi at his feet. It measures 21″·50 × 12″ × 8″, and is carved in high relief.

Ms. 15.—A portion of a large statue of Vishṇu, with his 10th Avatarā represented below. It measures 11″·25 × 4″·75 × 3″·75.

Ms. 16.—A sculpture in relief, 14″·40 × 8″·75 × 3″, representing a corpulent human figure seated on a cushion with the left leg drawn up, and with four arms, one with a vase-like object terminating above in a button. The head of the figure resembles that of an ox, but it may be intended, as Dr. Mitra has suggested,[1] for Daksha, the mythological son of Brahma who lost his head during the free fight that occurred among the gods on the occasion of his sacrifice to Vishṇu, and which was replaced by a goat's or ram's by Siva.

Ms. 17.—Portion of a four-armed human figure, less the head and legs, 11″·50 × 11″·25 × 4″·25.

Ms. 18.—A human head with a high *mukuṭa*, 6″ × 4″·25 × 3″·25.

Ms. 19.—A human female head with a high *mukuṭa*, 6″·50 × 0″·75 × 3″.

Ms. 20.—A human head with a high arched head-dress, in the style of the high head-dresses of some of the figures in the Amaravati bas-relief *A 1*. It measures 10″ × 6″·50 × 6″.

In recess No. 9.

Ms. 1.—A slab of kānkār, 25″ × 9″ × 5″, with a *sārdūla* in relief, resembling the *sārdūla*, *Ms. 10* of the eighth recess.

A drawing of this sculpture exists in Colonel C. Mackenzie's MS. drawings in the Asiatic Society, but no mention is made of the locality from which it was obtained.

[1] Cat. Cur., &c., p. 45, foot-note, *antea*.

Presented to the Asiatic Society of Bengal, by Colonel C. Mackenzie, 1815.

Ms. 2.—A fragment, 15″ × 16″ × 10″, representing Durga's lion on the back of the buffalo demon Mahisha, a small figure below firing with a bow.

Ms. 3.—A slab, 28″·75 × 18″·50 × 5″·50, with a figure of Brahma and of Saraswatī in bold relief, Saraswatī his consort seated on his left knee. Brahma is seen in his usual form with four faces and four arms. The hands are lost, but the figure originally doubtless held in them a portion of the Vedas, a spoon used in the performance of sacred ceremonies, a rosary for assisting abstraction in contemplating the attributes of God, and a vessel to contain water for ablution, a preliminary essential to prayer or sacrifice. The colour of Brahma is red, as this colour is supposed to be peculiar to the creative power, Brahma being the personification of that power of the deity, and he is hence essentially the creator. He has four heads in reference to the four quarters of his work, but he had a fifth which was burnt off by the fire of Siva's central eye, and hence he is called Chatur-ānana or Chatur-mukha, 'four faced,' and Ashṭa-karṇa, 'eight eared.' From each of the four mouths of Brahma issue the sacred books of the Vedas. His *śāktī*, or female phase, is his own daughter Saraswatī or Vāch; who is here shown with one arm around the neck of Brahma. She is the all-wise, all-powerful and all-productive, and as such she also possesses the powers of imagination and invention. She is essentially creative, and Brahma, as the father of men performs the work of creation by intercourse with her. She is also the patron goddess of the fine arts, more especially of music and of rhetoric, and was the inventress of Sanskrit, and of the Deva-nāgarī characters. Her name, Saraswatī, means flowing, and in the Vedas she is primarily a river, but she

is celebrated in the hymns both as a river and a deity. Her colour is white, and she wears a crescent on her brow, and is generally seated on a lotus. Among her other names may be mentioned Bhāratī, Pūtkarī, Sāradā, and Vagīswarī.

The laws of Menu contain the following, as the last watch of the night is sacred to Saraswati—"Let the housekeeper wake in the time sacred to Brahmi, the Goddess of speech, that is in the last watch of the night; let him then reflect on virtue and virtuous emoluments, and on the whole meaning and very essence of the Veda."

Ms. 4.—A slab, with Siva and Pārvatī in the usual position, and measuring 22″ × 13″·50 × 8″·50.

Ms. 5.—The body of a bird, measuring 15″ × 15″·50 × 8″, standing on a carved pedestal with a mortice below and a tenon on the back. The head and one leg are broken, but it appears to represent a duck.

Ms. 6.—A small slab, 13″ × 9″·75 × 3″·25. It represents Siva and Pārvatī, the latter holding Kārttikeya in her arms. In the great epics the Rāmāyaṇa and Mahābārata, Kārttikeya was as much the child of Agni as of Rudra, whilst in the Puranic traditions he is the child of Siva only.

Ms. 7.—A fragment, probably of a door-jamb, with an erect human figure in a niche below, with a vertical moulding of round and lozenge-shaped rosettes. It measures 25″ × 8″ × 7″·50 × 6″·75.

Ms. 8.—A slab, measuring 26″·50 × 15″ × 6″·50, representing Siva in relief, having three eyes and ten arms, with his bull Nandi on one side below, and Pārvatī on the other. In this sculpture no snakes are represented, and in the hands that remain, one holds a kind of drum called *ḍamaru*, shaped like an hour-glass (Time), and another holds a trident, or *trisūla* to typify that the three great attributes characterise

him, and there is a ring in another right hand, while in the left hands are a sacrificial basin and a lotus bud.

Ms. 9.—The upper portion of the arched slab behind the statue of a god, 32″·25 × 20″·25 × 6″·50. On the front of the arch there is a Gandharva, while external to it is a Nāga on each side under a many-headed cobra.

Ms. 10.—A fragment, 11″·50 × 7″·50 × 5″·25, consisting only of the upper portion of a statue of a three-headed Siva, embraced and kissed by his three-headed consort.

Ms. 11.—A fragment of a corner-stone, measuring 12″ × 10″ × 10″, two of the faces being sculptured, each with a human male figure in relief. One figure is represented sitting in a recess, one leg cross-wise and the other bent, and the left arm resting on it, and the head supported by the left hand, the right hand being thrown outwards and supporting the body by resting on one of the ornamental projecting margins of the sides of the recess. The attitude is that of meditation. The figure is nude and tolerably well-carved, and on the outer side of the recess there is a symbol which occurs on the other face as well, and which appears to have been sculptured at all the four corners. It somewhat resembles a trisul. On the other face, there is a seated male figure in a similar recess, but one leg hangs down while the other is upwardly bent.

Ms. 12.—A rude linga, 12″ × 7″ in diameter, with four human faces carved very roughly on it, in a very primitive kind of art, with a constriction below them to represent the neck and contracting above into a cone to represent the common head-dress used for bearded figures. The stone has in all probability been originally four-cornered and polished, for on one face the polished surface remains, and on it there has been roughly carved an upwardly directed +, standing on the mouth of a trumpet-shaped body.

Ms. 13.—A female figure, 19″·50 high, seated on a stool resting on a lotus capsule. She is apparently engaged in her toilet.

Ms. 14.—A *ṣārdūla* in relief, 34″·25 × 8″·50 × 5″·50, clawing and trying to devour the human figure on its back, while it is attacked below by a small male human figure.

Ms. 15.—Another of the same character and dimensions as the previous specimen.

Ms. 16.—A *ṣārdūla* rearing over a small elephant. It measures 15″ × 6″·75 × 16″.

Ms. 17.—A fragment in white marble, 21″·50 × 6″·50 × 16″·75, of a sculpture which represented a figure seated cross-legged on a pedestal drawn by horses, only the legs of the figure remaining. The pedestal on which the figure sits covers not only the whole of the horses' backs up to their necks, but reaches backwards over the great solid wheel. The horses are bridled and have also saddle-cloths, and they are represented galloping, but the fore legs are supported on a block in front, and only the outline of one horse is shown. A small human figure seated cross-legged occurs in front of the main figure.

Ms. 18.—A linga, measuring 20″·50 in height, with a maximum diameter of 7″·75, surrounded by four human heads with a portion of their bejewelled necks. The heads have high corded and looped eminences on their vertices.

Java.

Brambānan, or 'the place of the Brahmans,' is the principal Hindu temple in Java, and it is situated not very far from Bōrō Boudour, and around it are some minor temples. The architecture is, according to the late Dr. Cohen Stuart, and the late Dr. Burnell, South Indian, and the latter compares the Brambānan temple to a temple at the Jain Pagoda, Madras, and both of these distinguished philologists and

archæologists held that their researches pointed to South India as the source of the former Hindu civilization of Java.[1] The Brambānan temples have been described by Colonel C. Mackenzie,[2] Sir Stamford Raffles,[3] Crawford,[4] Colonel H. Yule,[5] and Fergusson,[6] and according to Crawford may date from 1266-1296 A.D., which Yule observes is not very different from that of the great temple of Pagan (1066-1200), which Brambānan resembles in many respects. The great temple is a cruciform building, consisting of a central temple connected by corridors with a smaller temple in each of its faces, these being surrounded by no less than 238 smaller temples, each about 12′ square at the base, and 22′ high.

The late Dr. Burnell,[7] who visited these temples so recently as 1876, and who was so competent to form an opinion on their true nature, describes the Sivā temple as containing an image of Durga, and he remarks that "the Saivism of Java was evidently of the old school, and before Vedantic influences had begun to work. Sivā was then the Supreme Being (in Java, Bhutāra Guru, who has been satisfactorily identified by Cohen-Stuart with Sivā), but Nārāyana or Vishṇu (as an emanation of Sivā) was also an object of worship."

Colonel Yule[8] describes the largest pyramid of ruins at Brambānan as consisting of a series of cells opening to the four cardinal points, and he observes that—"The most re-

[1] Burnell, Ind. Ant., Vol. V, pp. 314—316.

[2] Verhandel, v. h. Batav. Genootschap, d. VII, N. IX, pp. 1—53.

[3] Crawford, As. Res., Vol. XIII, pp. 337—368; and Indian Archipelago, Vol. II, 196 *et. seq.*, Pls. 25, 27 and 30.

History of Java, 2nd Ed., Vol. II, p. 17, *et seq.*

[4] Yule, Journ. As. Soc. Beng., Vol. XXXI, pp. 16—30, Pls. I to XVI.

[5] Fergusson's Hist. of Arch., Vol. II, p. 537.

[6] *Op. cit., ib.*

[7] *Op. cit.*, p. 315.

[8] *Op cit.*, p. 26.

markable circumstance about this ruin is that three of these cells contain very fine, and purely Hindu figures. That to the north is an eight-armed goddess standing triumphantly on a dead buffalo and grasping in one of her four left arms the curly wig of a little monster." It is evidently * * * * "Durga or active Virtue slaying Maheshárura or Vice personified. This is the figure called by the Javanese Loro Jongran, and giving its name to the temple. * * * To the west is Ganesha with his elephant head; and to the south a fine Jupiter-like bearded Sivā with the trident." Figures similar to these are to be found in the following sculptures.[1]

The features of these sculptures are of two types, as some of the faces are very short and the features fine, while others are much more elongated, and this remark is illustrated by *Ja. 13* and *Ja. 6*. Both of them are perfectly distinct from any Indian sculpture, and the dress and ornaments are Javanese, but the forms and attitudes of the gods are Indian. It is also interesting to trace the modifications through which the *śārdūla* has passed and been slightly modified by the Javan sculptor.

[1] Many sculptures from Java are mentioned in the Asiatic Researches, as having been presented to the Asiatic Society, but unfortunately it is now impossible to refer them to their respective donors, as in the early days of the Asiatic Society, the specimens do not appear to have been numbered and catalogued as they were received. The following donations are recorded:— Stone images found at Djocjocarta in Java, presented by G. J. Crawford Esq., As. Res., Vol. XIII, 1820, Ap. XVII. A Hindu Deity from Java presented by General Donkins, *l. c.*, p. XVII. Statue of Siva from Java, presented by F. Gray, Esq., *l. c.*, p. XVII: Several images from Java, presented by Lieutenant T. Williams, *l. c.* p. XX: Several specimens of images of Hindu Deities from Java, presented by Colonel C. Mackenzie, *Op. cit.*, Vol. XIV, 1822, Ap. III, p. 3. Stone bull from Java, presented by General Stewart, *Op. cit.*, Vol. XV, 1825, Ap. p. XXXV: Sundry Hindu Statues and vessels discovered in the island of Java, presented by Dr. Tytler, 11th October 1816, and some antiquities from Java, presented by Captain J. P. Baker, 6th August 1817.

In recess No. 10.

Ja. 1.—The head of a *śārdūla*, 16″ × 17″·25 × 15″·25, and much defaced. This sculpture and all the others referred to Java, with a few exceptions, are made of comparatively recent lavas.

Ja. 2.—A rudely carved, erect human male figure, 19″·25 × 7″ × 4″·50, holding a trident in the right hand, and probably intended for Siva. The dress of the figure is different from anything seen in Indian sculptures.

Ja. 3.—A square block, 4″·75 high, on which is placed a lotus pedestal, on which a god is seated with a high jewelled corded *mukuṭa*, four arms, and an oblong nimbus behind the head. He wears the *jaṇvi*, and his garment reaches to his ankles in Javanese style. The soles are upturned, and two of the four hands rest on the knees, each holding an object, but the nature of which cannot be determined. What appears to be a bad representation of a conch is held in one left hand, and a rosary in the other left hand. It is therefore probably intended for some form of Vishṇu.

Ja. 4.—A slab of sandstone, 26″·75 × 12″·75 × 5″·25, having a three-headed, bearded and moustached figure with four arms, but all the hands and symbols are lost. A long garland hangs down to nearly the ankles, and there has been a small kneeling human figure at the feet to the right. It may be intended for Brahma or Siva.

Presented to the Asiatic Society of Bengal, by F. Gray, Esq., 1820.[1]

Ja. 5.—A fine figure of Bitāra Gāna or Gaṇesa seated on a lotus throne. The sculpture measures 37″·75 × 23″·75 × 18″, the figure has a richly foliated coronal *mukuṭa* with a human skull in front of it. Two long ringlets hang down on each

[1] As. Res., Vol. XIII, Ap. XVII.

shoulder, and the Brahman's thread is over the left shoulder. Only one hand of the four arms remains and it holds a rosary. There are the usual ornaments on the arms and round the neck, but the waist is girt with an ornamented belt or *sābuk*, which holds up the richly figured *sārong* or *jārit* that reaches down to the chubby feet of the statue. A Gaṇesa similar to this has been figured by Sir Stamford Raffles.[1]

Ja. 6.—A slab, 28″·60 × 14″ × 5″·50, bearing in relief a figure of Durga with eight arms. The figure agrees in all its details with photographs of Javan sculptures of the deity and with the figures of similar subjects given by Sir Stamford Raffles,[2] who thus describes a sculpture like this,—"in her eight arms she holds, 1st, the buffalo's tail; 2nd, the sword called *khurg;* 3rd, the *bhulla* or *janclin;* 4th, the *chukur* or *whut*; 5th, the *lune* or conch shell; 6th, the *dhat* or shield; 7th, the *jundah* or flag; and 8th, the hair of the *Dewth Mahikusor,* or personification of vice, who, while attempting to slay her favourite *Mahisa* is seized by the goddess in a rage. He raises a *dhat,* or shield; in his defence, and a sabre, or some offensive weapon, should be in his right hand."

In Java this goddess is known as Lōro Jōngran or Lara Jonggrang, and a sculpture, the facsimile of this, is figured by Sir Stamford Raffles, his plate illustrating the antiquities found at Bōrō Boudour.

Ja. 7.—A slab, measuring 12″ × 10″·75 × 6″·25, consisting of a goddess seated on a lotus throne. She has four arms; in one upraised right hand she holds an object like a scalpel, but the symbol in the uplifted left hand cannot be made out. The other two hands are in the *bhumisparsā mudrā.* The ends of a peculiar crescentic ornament behind the head are visible, resem-

[1] *Op. cit.*, Vol. II, p. 54, third Plate.
[2] History of Java, Vol. II, page 13, 1817.

bling the crescentic object figured by Raffles in one of his metal figures from Dieng or Prahu.

Ja. 8.—An elephant without the legs and trunk, 17″·75 × 11″ × 7″. The mahout who rode it has been broken off. There are rich trappings on the head, around the neck, and on the sides.

Ja. 9.—A block, probably a corner stone, with two sculptured and two unsculptured sides, the former measuring 15″·75 × 17″·50, and the latter 15″·75 × 17″·50. The upper surface of the stone is slightly concave, and the sculptured peaked corners have a valley between them, the ornamentation consisting of foliated designs. A seated *ṣārdūla* occupies the concavity, with a man riding on its back, armed with a sword. The *ṣārdūla* has the horns and ears of the Indian figures of the mythical animal, but the head is more feline, and there is a longitudinal ornamental ridge on it, and the long tongue is foliated. The fore limbs are broken off.

Ja. 10.—A very rude sculpture, representing four running animals, side by side, probably horses. It measures 11″ × 15″ × 13″.

Ja. 11.—A slab, 17″ × 6″·50 × 10″·50, with a three-headed, four-armed god sitting on a lotus throne, and probably intended for Brahma.

Ja. 12.—A male figure, seated on a low square slab, the sculpture measuring 16″ × 8″·25 × 7″. There is a large, somewhat oval nimbus behind it, beginning at the waist and continued upwards to the top of the peaked *mukuṭa*. The figure is seated cross-legged, and a hand with the palm upwards rests on each knee, with a double disc on each palm.

Ja. 13.—A fine sculpture, 40″ × 22″ × 19″, representing a form of Devi (Durga) seated on a lotus throne which has a high oval back, on which a leaf-shaped nimbus is carved.

A high cylindrical *mukuṭa* rises from the top of the head, ornamented by a series of loops containing rosettes, and on its front a human skull is represented. The figure has four arms, and in one upward right hand is a beaded quoit, and in a similarly disposed left hand a chauri. The other right hand lies with the palm upwards on the knee, and the second left hand, palm upwards, on the sole of the right foot, as the legs are crossed. There are similar curls to those that fall down on the shoulders of Gaṇesa, a Brahman's thread, and numerous ornaments.

Ja. 14.—A male human figure seated on a slab, the sculpture measuring 16″·50 × 10″·50 × 6″·75. It has a high looped *mukuṭi* and numerous ornaments, and the two hands rest on the knees.

Ja. 15.—A slab of sandstone, 39″·50 × 13″ × 5″ 40, being a booted figure, in relief, of Sūrya, the sun, with two much defaced attendant figures, one holding a bow. The sculpture is considerably weathered and the arms are broken.

Presented by General Donkin to the Asiatic Society of Bengal, 1820.[1]

Ja. 16.—A rude sculpture, measuring 16″·25 × 8″·75 × 6″·25, being a representation of a bearded god (Brahma) with a quoit-like symbol in one of the four hands.

Ja. 17.—A bull reclining on a flat slab, the sculpture measuring 29″·50 × 14″·50 × 19″·60. It has a hump, heavy dew-lap, and its tail whisked over its back.

Presented by General Stewart, 1825.[2]

Ja. 18.—A sculpture measuring 21″ × 9″·25 × 11″, being a seated figure, probably of Vishṇu, as one of the four hands seems to hold a conch and quoit.

Ja. 19.—A figure of Gaṇesa measuring 33″ × 19″·25 × 13″·50.

[1] As. Res., Vol. XIII, Ap. p. xvii. [2] *Op. cit.*, Vol. XV, Ap. p. xxxv.

The figure, as in the previous one, is seated cross-legged, with the soles of the club feet opposed. He has four arms, and, in his right upper hand is a rosary, and in the other right hand a lotus flower, while his upraised left hand holds an axe, and the lower left hand a bowl in which he inserts his trunk. The head-dress is much the same as in *Ja. 12*, and, like it, bears a human skull in front. There is a nimbus behind the head sculptured on the plain back slab. The ears are thrown outwards as in the previous figure of Gaṇesa, and the ornaments are much the same as in it. Figures similar to it are figured by Sir Stamford Raffles.

Ja. 20.—A slab, 22″ × 7″·25 × 14″·50, having on it a rude representation of Durga slaying the buffalo demon Mahisha.

Ja. 21.—A sculpture, 24″ × 8″·25, with a depth of 7″·50 at the pedestal. It represents a male figure standing on a lotus throne. The head-dress is high, and conforming generally to the head-dresses of the Javan statues. It has four arms, two are in front of the chest, one hand over the other, supporting a small object which might be a linga and yoni, while the upraised right hand holds a quoit, and the left a chauri. The hair is in long ringlets over the shoulders, and on the neck there is a torque, and the general ornaments are armlets, bracelets and bangles. The Brahman's thread is worn over the clothes which consist of a short-sleeved Javanese jacket or *kalambi*, and of a long cloth, or perhaps an *āmben jārit*, reaching to the ankles, over which is tied a *katok* reaching to the knees. This is secured round the waist by a belt having two carved metal ends in front.

Ja. 22.—A sculpture, 22″·50 × 8″·50 × 6″·50, representing a female figure like the preceding, but with the two lower hands in front at right angles to each other, and the upper

right hand holding a ribbed and elongated object, and the left upper hand a lotus bud.

Ja. 23.—A *śārdūla* head, resembling *Ja. 1* of this series.

Ja. 24.—A linga, 29″ in height, surrounded by four human male figures standing with their backs against it on the square slab on which the figure rests. The three-headed and four-armed figure is Brahma, with Vishṇu on his left hand, beside whom stands Sivā, who has a booted figure of Sūrya on his left. These figures are very short and squat, with high corded and looped head-dresses, and all are four-armed, with the exception of Sūrya.

Delhi.

In Cabinet No. 8.

Di. 1.—Two minute fragments of silver from the letters of the inscription[1] in the iron pillar that stands near the Kutub Minar. The pillar has a total height of 23′8″, of which 20″ are in the soil,[2] and has a diameter at the base of 16″·4, and at the capital of 12″·05. It was dedicated to Vishnu, but was erected to commemorate the defeat of the Balhikas near the seven mouths of the Sindhu or Indus. Mr. Fergusson[3] supposes it to have belonged "to one of the Chandra Rajas of the Gupta dynasty, and consequently to A.D. 363, or A.D. 400, but the inscription bears no date.

[1] Prinsep, Journ. As. Soc., Beng., Vol. VII, p. 629. Bhau Daji, Journ. Bombay Br. Roy. As. Soc., Vol. X, p. 64.

[2] Cunningham, Arch. Surv. Rep., Vol. I, p. 169; Beglar, ibid, Vol. IV, p. 28, Pl. V. Fergusson Hist., Ind. Arch., 1876, p. 507, fig. 281.

[3] *Op. cit.*, p. 509.

INSCRIPTION GALLERY.

MUHAMMADAN SCULPTURES.

Gaur.

On the North side of the Central platform.

Gr. 1.—A door jamb, 6′ 7″·25 high, and 11″·50 in breadth across the carved surface, and about 7″ in thickness. The carving of this, and of the adjoining stones is of the very finest and richest description, and much too elaborate to admit of its being described in detail: but one of the prevailing ornaments is the rosette in an *amlasīla* circle, or in lozenge-shaped spaces, the combined figures being placed at regular intervals on either side of wavy tendrils giving off little leaves. These may be arranged in vertical bands in triangular areas over and below segments of arches with erect and pendent finials, or they may be grouped in a square panel about the middle of the jamb. But there are, however, various other forms of ornamentation besides these.

This door jamb and the following twenty-two sculptures are in finely grained black basalt.

They were presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 2.—Another stone, measuring 5′ 7″ in height, and 11″·20 in breadth across the carved face, and about 8″ in thickness. It probably formed the lintel of a door.

Gr. 3.—Another similar stone, also probably a lintel, and measuring 5′ 8″·50 high, 11″·25 across the carved surface, and 8″ thick. A kind of Doric fret runs along one border.

Gr. 4.—Another stone, measuring the same as the last, and probably of the same nature.

Gr. 5.—A portion, probably of a lintel, measuring 2′ 11″ high, and 11″·25 across the carved face, and 8″·25 thick.

Gr 6.—Another portion of a door jamb, 4′ 6″·50 high, 9″across the carved face, and 6″·50 thick. The ornamentation in this jamb is quite distinct from the foregoing, and the panel, with its enclosed arch, that occurs in the lower portion of the stone merits attention.

Gr. 7.—Another fragment, 1′ 6″ long by 10″ in breadth across the carved portion, which consists of rich longitudinal, foliated bands, the stone being 6″·75 thick.

Gr. 8.—A portion of a moulding consisting of two foliated scrolls. It measures 3′ 9″·50 high × 1′ 2″ broad × 12″ thick.

Gr. 9.—A slab, measuring 4′ 10″·56 high, and 1′ 8″·25 in breadth, with a thickness of about 8″. The device, which covers the lower third and is in relief, consists of an arch, under which there is a complicated figure made up of the *Hom, fleur de lis,* and lotus.

Gr. 10.—Another slab of the same character as the last, but broken in two pieces, and measuring 2′ 9″·75 high, by 2′ 1″·25 in breadth, and 8″·50 in thickness. The ornamentation is more profuse than in the last, and covers the whole stone.

Gr. 11.—The upper portion of a slab like the two foregoing, measuring 1′ 2″ high, 2′ 2″·75 broad, and 1′ 1″ thick.

Gr. 12.—A carved stone much the same as the last, measuring 2′ 9″ × 1′ × 10″·60.

Gr. 13.—A portion, probably of a frieze, consisting of the same modification of the *Hom* as in the carved bricks *Gr. 46—48* from this locality, but without the leaves being indicated.

Gr. 14.—Another portion of a frieze, but more finely carved than the last, and with the same design as on the glazed bricks *Gr. 45—47.*

Gr. 15—A portion of an arch measuring 1′ 6″ across the curve, 5″·11 across the carved surface, and 1′ in maximum thickness, with similar figures to those on *Gr. 27* and *28*, and, as in them, filled in with foliated devices.

Gr. 16—Another similar fragment, measuring 1′ 4″·50 × 5″ × 7″·75, with a like ornament to the last, but much effaced.

Gr. 17.—Another fragment of the same nature as the last two, and measuring 1′ 2″·75 × 8″ × 1″·50, with lozenge-shaped figures as above, separated from each other by vertical lines, a beaded line in the middle, and a line below of modified lotus leaves at wide intervals.

Gr. 18.—A portion probably of a frieze, measuring 3′ 4″ × 11″ × 11″ carved on three faces, with a mortice below. One surface is covered with lines of foliated devices, two lines consisting of lotus petals placed obliquely, and another line of rosettes in circles alternating with lozenge-shaped figures enclosing foliated devices. On another face there is a line similar to the last, with a broad surface below it covered with zig-zag lines defining differently shaped spaces containing rosettes and other floral designs. The remaining surface is much defaced.

Gr. 19.—Another frieze, measuring 2′ 3″·50 × 6″·75 × 10″·50, consisting of beaded loops crossing one another, and each ending in a tassel.

Gr. 20.—Another frieze, measuring 3′ 2″·75 × 6″·75 × 6″·50, consisting of a rich foliated device.

Gr. 21.—A portion of a frieze, measuring 2′ 4″·50 × 5″·50 × 7″·50, covered on one face with a richly foliated device.

Gr. 22.—A fragment of an *amlasīla* ornament, measuring 1′ 5″ × 8″·50 × 1″·9.

Gr. 23.—A portion of a small arch with foliated scrolls internal to it. It measures 7″·50 × 6″·75 × 3″·

In Cabinet No. 1, below the east window.

Glazed bricks.

Gr. 24—27.—Four enamelled or glazed bricks,[1] and one-third of another. One perfect brick measures 5″ × 3″·40 × 1″·80, and the others are about the same dimensions. The ornamentation consists of a series of triangles in relief, forming a serrated ornament like that in the Gāndhāra sculptures. The glaze is dark blue, but the margins of the dentations are marked out by a broad white line.

They were collected from several houses near Gaur. These and the following eight bricks from that locality were presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 28—29.—Two enamelled bricks, one measuring 6″·50 × 6″·30 × 3″, and the other 6″·40 × 6″ × 2″·20. On each there are two designs in relief resembling a modified *fleur de lis*, each terminating in a cone-like finial. The glaze is deep blue, and each figure is outlined by a double white line, its centre and base being occupied by a foliated design, two devices in white occurring between each ornament, and consisting of a circle with a dot in its centre, and six small *fleurs de lis* springing from the outside of the circle.

These bricks were obtained from the wall of a house, and are supposed to have belonged to tombs at Banglakot.

[1] Mr. Blochmann remarks J. A. S. B., Vol. XLIII, Pt. 1, p. 303 f. n.—"The removal of inscriptions from Gaur may have been the cause of their preservation. We know from Grant's Essay (Vth Report, p. 285) that the *Nizamat Daftar* contained an entry of Rs. 8,000 under the head of *qímat khishtkár*, which was annually levied from a few landholders in the neighbourhood of Gaur, who had the exclusive right of "dismantling the venerable remains of the ancient city of Gaur or Lak'hnautí, and conveying from thence a particular species of enamelled bricks, surpassing in composition the imitative skill of the present race of native inhabitants."

Gr. 30.—A brick, enamelled like the last, but smaller, measuring 5″·20 × 4″·90 × 1″·65.

Gr. 31.—One fragment of an arched brick, measuring 3″ × 2″ × 1″·60. The enamel is blue and white.

Gr. 32.—Another fragment similar to the last, and measuring 3″·30 × 2″·20 × 1″·20.

This, and the next fragment, were presented by the Archæological Survey of India, 8th September 1882.

Gr. 33.—Another fragment of an arch in blue and white measuring 2″·30 × 2″·30 × 1″·60.

Gr. 34.—A fragment of a blue and white enamelled brick, 2″·75 × 1″·70 × 2″. The device is a rosette with wavy petals.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 35.—A fragment of a blue and white enamelled brick, measuring 3″·50 × 4″ × 1″·75. The upper surface is a broad blue band, with a white marginal line, and the narrow front surface of the brick is blue, but with two erect modifications, in white, of *fleur de lis* figures.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 36–37.—A perfect brick, measuring 6″ × 2″·50 × 1″·20, with one end, a corner, and 2″·40 of a neighbouring narrow side enamelled blue and white, with an S-like and hooked figure in white; and a similar fragment, measuring 4″·90 × 2″·40 × 1″·30, but the figures in blue.

These, and the following four specimens, were presented by the Archæological Survey of India, 8th August 1882.

Gr. 38.—A nearly perfect brick, enamelled at one end with dark blue round spots on a white ground, and the margins with a blue line, and a white line 1″·80 broad on one of the sides. Dimensions 6″·80 × 4″·30 × 0″·95.

Gr. 39.—A fragment, 3″·50 × 3″·20 × 0″·85, with half

of a small pilaster on one of the narrow sides, Indo-Persian in form, and ornamented with white on a dark blue ground which has covered both of the broad surfaces of the brick.

Gr. 40.—A fragment of a brick, probably forming part of a cornice, and measuring 4″·50 × 2″·90 × 1″·05, the lines of cornice being blue and white.

Gr. 41.—A fragment of the same nature as the last, and measuring 4″·25 × 3″·30 × 1″·50, with one margin rounded off and with leaf-like figures in white on a blue ground, and with blue centres. The brick is either from Gaur or from Panduah.

Gr. 42.—A fragment of a brick, measuring 5″ × 3″·20 × 1″·70; one broad surface has thin bands of foliated devices, the central and principal band being made up of rosettes separated from each other by a couple of twigs tied together at the middle. The rosette has the same trefoil character of rosettes as on the bricks first described.

Gr. 43.—A fragment, in two pieces, of an enamelled brick, the two measuring 4″·50 × 4″·1″·90, the inner side not being so thick as the enamelled edge. The two form a finely finished scroll of tendrils, with branches bearing rosettes, and with rosettes at intervals, and of the same character as those already described. A narrow band along the broad margin over the former has a line of small white dots on a blue ground between the white lines.

Gr. 44.—A fragment, measuring 3″·75 × 2″·25 × 1″·25, one narrow end with a raised lozenge-shaped figure in white glaze, with a foliated device in blue.

Gr. 45-47.—Three enamelled bricks, and all measuring about 6″·75 × 5″·20 × 2″. Each has three raised ornaments on it resembling modified *fleur de lis*, as in *Gr. 27, 28* and *29*, but bearing designs in red, green and yellow on a white ground, the lower level and the sides of the ornaments being

dark blue. A six-lobed disc in white with a pale green centre, occurs on the blue between each ornament above and below.

These bricks were in the wall of a private residence, and are supposed to have belonged to the tombs of the Kings interred in Banglakot.

Gr. 48.—A small fragment, 1″·50 × 1″·25 × 1″·65, with red enamel on which is a wheel in white with a blue centre, the margin of the brick being also blue.

Gr. 49.—A brick broken in two, but measuring 7″ × 3″ × 3″·40, with one broad surface enamelled in blue, green, yellow and white, in much the same pattern as *Gr. 41.*

"From the plain of the Fort."

Gr. 50.—A fragment of a brick, 3″·25 × 3″·40 × 1″·90. Enamelled like the last.

Gr. 51.—Portion of a carved brick, measuring 4″·90 × 2″·80 × 1″·70, with a device similar to the last.

Gr. 52.—A fragment of an enamelled brick, measuring 4″ × 4″·20 × 1″·05. One of the sides shows it to have been the top, probably, of an arched recess.

This, and the following fragment, were presented by the Archæological Survey of India, 8th August 1882.

Gr. 53.—A fragment of an enamelled brick, measuring 3″·10 × 3″·25 × 1″·20. One end only is enamelled, with a raised ornament consisting of lozenge-shaped and circular figures, each containing a rosette on a dark blue ground. The margins of the figures are white, and the rosettes are white, but spotted yellow, orange and green.

Gr. 54.—A fragment of an enamelled brick, 2″·10 × 2″ × 2″, one face with traces of an ornament in white, blue, green and yellow glaze.

"From the plain of the Fort."

This, and the two following fragments, were presented to

the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 55.—A fragment like the last, measuring 2″·50 × 0″·95 × 1″·45.

Gr. 56.—An irregular fragment in white, green, yellow and blue enamel 3″·50 × 3″·30 × 2″ 20.

"From the plain of the Fort."

Gr. 57.—An enamelled brick, 4″·70 × 3″·05 × 0″·95, terminating in an Indo-Persian pilaster at one end, blue, but with a device in yellow.

This, and the following fragment, were presented by the Archæological Survey of India, 8th August 1882.

Gr. 58.—Portion of an enamelled brick, 4″·60 × 3″·20 × 1″·50, terminating in a yellow pilaster with green mouldings.

Gr. 59..—A portion of an enamelled brick, 5″·55 × 4″ 20 × 1″·60, with one side ornamented with ziz-gag lines in white, blue, yellow, green and white, one side of the brick having a broad yellow marginal band.

Presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 60.—A portion of an enamelled brick, belonging to a moulding beveled off at the margin, and ornamented with yellow, green and red glaze in green discs with red centres on a yellow ground, with a serrated margin bordered with yellow, and with the interspaces red.

Presented by the Archæological Survey of India, 8th August 1882.

Gr. 61.—A brick 5″ × 4″·20 × 1″·70, with a horse-shoe-shaped, or arched, raised upper surface, enamelled white, but with its outline defined on it in a bold green line; the sides are also green.

From the Chika Masjid.

This and the following six specimens were presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 62-65.—An entire brick, enamelled dark green on one surface, and two fragments with pale enamel, and one with pale green glaze. The first measures 4″·60 × 3″ × 1″·40, the second 3″·40 × 3″·10 × 1″·40, the third 3″·60 × 2″·40 × 1″·50, and the fourth 3″·60 × 2″·20 × 1″·40.

From the Masjid of Beg Muhammad at Lal Bazaar.

Gr. 66.—An enamelled brick, 5″·50 × 3″·10 × 1″·45. The greater part of the upper surface is dark blue, with a white lobed figure in its middle, and the margin of the surface white.

Gr. 67.—A halberd-shaped brick or tile, enamelled dark blue.

Said to be from the northern wall of the Khojeki Masjid.

Gr. 68.—A horizontal brick or tile, 3″·10 in diameter, with a foliated device in blue and white, but much worn. From the Lattan Masjid.

Presented by the Archæological Survey of India, 8th August 1882.

Gr. 69.—A brick, 4″·90 × 3″·50 × 1″·50, with white enamel on one border.

Presented, along with the following three specimens, to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 70.—The terminal portion of an ornamental clay drain-pipe of the roof of a building, and with an internal diameter of 4″·60. The end of the pipe is broken off, but a broad ornamental border remains covered with white enamel, and with three rosettes.

"From the plain of the Fort."

Gr. 71-72.—Part of the ornamental rim, and part of the tubular portion of a drain-pipe covered with white glaze. The first measures 6″·25 × 2″·20 × 2″·50, and the second 4″·10 × 3″·50 × 0″·60.

Carved bricks.

Gr. 73.—A carved brick 5″·70 × 4″·70 × 1″·60, with a modified *fleur de lis* in relief as in the glazed bricks *Gr. 27-28.*

This brick and the following twenty-three specimens were presented to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 74-75.—Two carved bricks, with similar figures to the last, and measuring, the first, 5″·80 × 5″·30 × 2″·10, and the second 5″·80 × 5″·40 × 2″·20.

Gr. 76.—Another brick, 5″·50 × 5″·80 × 1″·40, with a figure similar to *Gr. 73*, but with a twig on each side, springing from between the upper lobes and the apex, each bearing two cone-like fruits.

Gr. 77.—Another brick much smaller than *Gr. 73*, but with the same design. It measures 3″·60 × 3″·50 × 2″·30.

Gr. 78.—A brick like the last, but smaller and much worn. It measures 4″ 60 × 3″·20 × 1″·50.

Gr. 79.—A brick 5″ × 3″·50 × 1″·70. A figure *en creux*, resembling a spear-head, occupies the length of the brick.

Gr. 80.—A brick measuring 5″·20 × 4″ × 1″·80. An ∧ shaped figure in relief, with the apex terminating in a *fleur de lis*, occupies the lower half and middle of one of the broad surfaces of the brick, and from the sides of the figure a cone springs on one side, and a tendril on the other.

Gr. 81-82.—Two bricks fitting together, one measuring 6″·20 × 5″·60 × 2″·40, and the other 5″·85 × 5″·50 × 2″·20. The ornament consists of modifications of the *Hom.*

Gr. 83.—A brick, 6″ × 5″ × 2″, with a modification of the *fleur de lis* in bold relief, covered with scaly tracts as in the cone or *knop.*

Gr. 84.—A much tapered cone, 4″·85 × 2″·80 in breadth at the base, and 2″ thick.

Gr. 85-86.—Two bricks measuring about 4″·10 × 3″·65 ×

1″·50, each forming the interspace between two arched recesses filled up with a foliated device.

Gr. 87–88.—Two bricks, one measuring 4″·60 × 3″·15 × 1″·70, and the other 4″·40 × 3″·60 × 1″·60. Each has in bold relief the half of a halberd-shaped figure.

Gr. 89.—A brick, with the upper portion of a crescentic figure, between the horns of which is the half of a disc, surmounted by a small perfect disc in a pedicel. It measures 4″·90 × 2″·30 × 1″·65.

Gr. 90.—A brick measuring 6″·60 × 6″·40 × 2″, covered with a lotus flower in full bloom.

Gr. 91.—Another like the last, but smaller, and measuring 5″·20 × 4″·90 × 1″·70.

Gr. 92–93.—Two bricks, one measuring 4″·30 × 3″ × 1″. 40, and the other 4″·20 × 3″·10 × 1″·60. They have both the cone and *Hom* in relief.

Gr. 94.—A brick measuring 5″·20 × 3″·10 × 1″·40, with modifications of the *Hom*.

Gr. 95.—A brick measuring 3″·90 × 4″·20 × 1″·40. It is surrounded with a raised margin, within which is a *Hom*-like foliated device. One narrow side of this brick has also a foliated ornament.

Gr. 96.—A brick, 6″·50 × 4″·50 × 2″·20, covered with foliated devices in vertical series, each consisting of lotus flowers surrounded by *fleur de lis* and half lotus flowers.

Gr. 97.—A brick measuring 4″·35 × 3″·30 × 1″·50, a modification of the *Hom* and lotus flower.

Presented by the Archæological Survey of India, 17th March 1880.

Gr. 98.—A brick measuring 4″·80 × 3″·30 × 1″·40, covered with foliated modifications of the *Hom*.

This and the following four bricks were presented to the Asiatic Society of Bengal by the Government of Bengal, 1876

Gr. 99.—A brick measuring 6″·20 × 3″·50 × 1″·60, consisting of a series of oval figures in relief, touching at the points, and forming four-petaled rosettes.

Gr. 100.—An irregularly shaped brick, measuring on its four sides 5″·40 × 5″·20 × 4″·70 × 3″, and with a thickness of 1″·80. It has a raised margin round three of the sides, enclosing a stem giving off curved tendrils and a conical fruit.

Gr. 101.—A brick, 5″·50 × 4″·50 × 1″·50, with a foliated scroll with curling tendrils.

Gr. 102.—A brick, 5″ × 3″·80 × 1″·50, with an ornament in relief, consisting of an elongated figure covered with bracts and with curling scrolls given off from its sides.

Gr. 103.—A brick 8″ × 3″·50 × 1″·75. The ornament consists of a depression in the form of a modified *fleur de lis*, the centre occupied by a little rosette, the interspace between the device and the lower border of the brick being filled by a tendril, giving off short curled shoots. The depression appears to have been enamelled.

Presented by the Archæological Survey of India, 17th March 1880.

Gr. 104.—A brick, 4″·90 × 3″·30 × 1″·70, consisting of the segments of two arches opposed to one another, and enclosing a foliated device.

Presented, with the following four bricks, to the Asiatic Society of Bengal by the Government of Bengal, 1876.

Gr. 105.—A brick 3″·80 × 3″·50 × 1″·70, consisting of the portion of an arch with *amlasīla*-like swellings in its upper surface and pendants below. At one side there is a pinnacle of an *amlasīla* character, and a foliated twig between it and the arch.

Gr. 106.—An irregular portion of a large brick, measuring 4″·10 × 4″·50 × 1″·70, and with a simple foliated device along one corner.

Gr. 107.—A portion of a circle, with a radius of 5″, the outer border of the brick beaded.

Gr. 108.—A fragment of an irregularly shaped brick. It measures 4″ × 2″·80 × 1″·40 in thickness. The narrow surface of the side of the brick is ornamented with portions of erect lotus petals.

Miscellaneous.

On the south side of the central platform.

The following sculptures are probably all from one locality, but their only recorded history is that they were presented as "specimens of Hindu sculpture" by Colonel C. Mackenzie.[1]

The stone in which they are cut Mr. H. B. Medlicott informs me is Bhaurer sandstone, one of the topmost rocks of the Vindhyān group. They are therefore probably from either the Agra or the Delhi district. The general art characters of the majority of them lead me to regard them rather as Muhummadan than Hindu in their origin.

They were presented to the Asiatic Society by Colonel C. Mackenzie, in 1815.

Ms. 1-2.—Two carved masses of red sandstone, measuring respectively, the first 3′ 3″·75 × 1′ 4″·50 × 9″·25, and the second 3′ 0″·25 × 1′ 4″·25 × 9″·25. They are richly foliated on their front surfaces, and 7″ above, on the flat surface, there are stellate figures with six rays, the rays of the adjoining stars having a disc intervening between the rays. This ornament is divided into horizontal spaces by narrow lines crossing the centres of six stars, each space having a star in its centre.

Ms. 3.—Another carved fragment in red sandstone, measuring 2′ 7″·25 × 1′ 0″·25 × 1′ 0″·50. On the front there is a band, 6·50 high, of richly foliated devices, and over this a cornice

[1] Asiatic Res., Vol. XIII, p. xviii: Cat. Cur. Mus., As. Soc., p. 51. No. 914*a* to 928.

consisting of arched sunken panels, alternating with concave outwardly carved lotus petals.

Ms. 4.—The capital of a pilaster, 9″·75 square, with a lotus flower on each of its faces. The architrave forms a projecting cornice 1′ 2″·50 in breadth in front, and the total height of the capital is 1′ 1″·75.

Ms. 5.—Part of a carved ornamental stone of red sandstone, consisting of pendent *fleur de lis*-like figures, on which is a line of ducks represented in a conventional manner, the raised wings being continuous with the legs, and their mouths open with their tongues visible and a collar round their necks. This stone measures 1′ 11″·50 × 10″·75 × 1′ 2″, and from the presence of the ducks this sculpture must have been originally of Buddhistic, or Brahmanical origin.

Ms. 6.—Two pendants, side by side, probably part of a cornice. Also in red sandstone, and measuring 11″·75 × 9″ × 1′.

Ms. 7.—A pendential of red sandstone, measuring 3′ 1″·50 × 10″·50 × 2′, consisting of three arched recesses, the walls of which are formed of lotus petals with forwardly projecting tips, and each recess is separated from its fellow by a similar lotus petal. Over the recess there is a line of similar lotus petals.

Ms. 8.—A cornice of red sandstone, measuring 1′ 10″ × 1′·7″ × 6″, consisting of pendent foliated ornaments.

Ms. 9.—A cornice in red sandstone, measuring 2′ 1″·50 × 1′ 6″ × 6″·50. A line of pendants resembling oval fruits in their calices.

Ms. 10.—A slab of red sandstone, measuring 1′ 6″·40 × 2′ 8″·50 × 4″·25. The ornament consists of raised zig-zag lines crossing it transversely in groups of five, separated from each other by a line of lozenge-shaped figures.

Ms. 11.—A red sandstone slab, measuring 4′ 1″·50 × 1′ 7″·75 × 8″·25. One surface is covered with rosettes of different sizes, the largest having a diameter of 5″·25. Each is enclosed in an irregularly framed space, produced by the crossing of broad raised bands, while the other side of the stone is covered with four rounded longitudinal ridges, separated from one another by deep furrows contracted at regular intervals, and intended to represent the tiles of the roof of a house. This stone doubtless formed part of the roof of a building, with the decorated surface inside.

Ms. 12.—A carved stone, concave below, and convex above, and probably part of the eave of a house. A raised narrow band runs along the convex surface, divided by vertical lines into squares, each containing a four-rayed figure with a small stellate figure in the centre, and with a line of *fleur de lis* figures above it.

Ms. 13.—A slab, measuring 2′ 1″ × 1′ 5″·75 × 6″·75 with long leaf-shaped figures with curved tips, in linear series, but separated from each other by an interspace.

Ms. 14.—A flat slab, 1′ 8″·75 × 1′4″·25 × 4″, and bearing the form of an arch in relief enclosing a disc, with half of a similar arch on the left. Below this there is a line of cross-shaped recesses.

Ms. 15.—A slab, measuring 2′ 4″·75 × 1′ 4″ × 8″. This stone has evidently consisted of a series of panels covered with stellate, triangular, and irregularly quadrangular figures, the two last-mentioned forms grouped so as to enclose spaces some of which are occupied by rosettes.

Ms. 16.—A slab, measuring 1′ 4″ × 1′ 3″·75 × 8″ with a narrow jagged line and a broad band of stellate figures.

Ms. 17.—A bracket, measuring 2′ 7″·75 × 1′ 6″·75 × 6″·25. It has probably formed the support of a projecting cornice.

Ms. 18.—A bracket capital with scroll work, and measur-

ing 3 '4"·75 across, 1' 3"·25 high, and each member about 9"·40 thick. Two members are much shorter than the others.

Bāgherhāt.

This place is situated in Jessore, the eastern part of the Presidency Division of Bengal, and is distant about 93 miles from Calcutta in a nearly due easterly direction. The ruins from which the following glazed bricks were obtained are situated a little to the west of Bāgherhāt, and they have been described by Mr. Westland,[1] and by Babu Gaur Dās Basākh.[2] They are connected with Khān Jahān, one of the earliest reclaimers of the Sundarban, who is credited with the construction of roads, with the digging of tanks and building of numerous mosques in the district of Jessore. The most famous of these mosques is the one near Bāgherhāt known as the Shāt-gumbaz, a sixty-domed mosque.[3] Khān Jahān died in the latter end of October 1459 A.D. and was buried at Bāgherhāt, where he is now revered as the "principal Muhammadan saint."

The following eleven glazed tiles were obtained from the Shāt-gumbaz, and presented to the Asiatic Society of Bengal by Babu Gaur Dās Basākh, 3rd April 1867.

In Cabinet No. 2, below south window.

Bt. 1.—A hexagonal red tile, glazed with dark blue, and measuring 4"·20 in maximum diameter.

Bt. 2.—Another hexagonal red tile like the last, measuring 4"·30.

Bt. 3.—Another hexagonal red tile, measuring 4"·20 with

[1] District Report on Jessore, 1871.

[2] Journ. As. Soc. Beng., Vol. XXXVI, Pt. 1, pp. 126—135.

[3] Stat. Acct. of Bengal, Vol. II, p. 228.

white glaze, having a six-petaled corolla in dark blue, with irregular shaped blue figures between the petals.

Bt. 4.—A much decayed pale yellow hexagonal tile, with only a trace of dark blue enamel; diameter 4″·20.

Bt. 5.—Another much decayed, pale greyish hexagonal tile, with blue and white enamel, but in fragments. Diameter 4″·20.

Bt. 6.—Another much decayed, pale yellowish hexagonal tile, with a fragment of dark blue and white enamel remaining. Diameter 4″·20.

Bt. 7.—Two thin portions, very much decayed, of a square pale yellowish tile, with dark blue and white enamel. The larger fragment measures 4″·30 × 3″·70 × 0″·25, and the smaller 4″ × 2″·30 × 0″·25.

Bt. 8.—A red hexagonal tile, with dark blue, almost black, enamel, with a rosette on it in a kind of turquoise blue. Diameter 3″·40.

Bt. 9.—Another hexagonal red tile, but with pale blue for the ground colour. Diameter 3″·40.

Bt. 10.—Another hexagonal red tile, with a very dark blue glaze, and a turquoise-blue rosette, the petals occupied with devices somewhat resembling the *fleur de lis*-like figures in the Gaur glazed bricks. Diameter 4″·30.

Bt. 11.—Another red hexagonal tile, with bright yellow glaze. Diameter 4″·40.

Bt. 12.—A red hexagonal tile with dark blue glaze. Diameter 4″·2.

This and the following tile were procured from another mosque built by Khān Jāhan, about one mile distant from the Shāt-gumbaz by Babu Guru Churn Das, and presented by him to the Asiatic Society of Bengal, 8th October 1862.

Bt. 13 —A glazed nearly square tile, 6″·10 × 6″·20 × 1″·15. The glaze is dark blue with a foliated device in white.

Krishnagar.

Kr. 1–4.—Four carved bricks, that have seemingly formed portion of one frieze; the first measures 6″·60 × 4″·10 × 2″·10; the second, 7″·75 × 4″·10 × 2″·50; the third 7″·20 × 4″·10 × 1″·85, and the fourth 6″·35 × 4″·05 × 2″·20. The ornament consists of an undulating stem, giving off spiral and wavy tendrils at intervals, each of the former terminating in a rosette, and one with little opposite curled leaflets along the sides. This device is characterised by great freedom of treatment, and is equal to any of the Gaur bricks in execution.

Unfortunately no history accompanies the specimens from Krishnagar, and their age is unknown.

These and the following ten bricks were presented by the Geological Survey of India, 7th August 1881.

Kr. 5.—Another and similar brick, but without the main undulating stem, with the tendrils in double series, and some of the rosettes substituted by chakra-like figures. It measures 7″·30 × 4″·45 × 2″·20.

Kr. 6–7.—Other two bricks like the last, and with a further modification of the design of tendrils and chakras. In this brick the tendrils are erect, interlocking above and below, and their tips meeting, those below having each a chakra placed on it, and those above with a chakra pendant.

The first measures 6″·10 × 4″·30 × 2″·35, and the second 7″·60 × 4″·25 × 1″·95.

Kr. 8.—Another brick, with two tendrils crossed at regular intervals, and then becoming divergent, enclosing spaces resembling two opposed scalloped arches, each space being occupied by a lotus rosette, two half rosettes occurring above where the tendrils intertwine. It measures 7″ × 3″·40 × 2″·15.

Kr. 9.—A brick, 7″·40 × 5″·90 × 2″·10. The figures formed by looped tendrils are the same as those in the Gaur ena-

melled tiles *Gr. 27 and 28*, and on the Gaur sculpture, *Gr. 14*, each enclosing a *fleur de lis*-like figure, connected by a stem with a similar figure below. The space defined by these tendrils has the internal outline of a scalloped arch.

Kr. 10.—A carved brick, considerably worn, and measuring 6″·75 × 3″·30 × 2″. The device is a double cord, defining arched spaces, separated from each other by large pendent tassels.

Kr. 11.—A brick measuring 5″·45 × 4″·10 × 2″·40. The ornament consists of a longitudinal series of narrow erect arched elevations terminating in pinnacles. The centre of each arch is occupied by an erect rod with round objects on each of its sides, probably representing buds. A rosette occurs between the pinnacles.

Kr. 12.—A brick measuring 5″·80 × 3″·80 × 1″·70. The ornament consists of a central stem giving off a richly foliated curved branch on each of its sides.

Kr. 13–14.—Two bricks, each bearing a large rosette-like figure in bold relief. The larger measures 5″·60 × 4″·70 × 2″, and the smaller 4″ × 3″·70 × 1″·30.

Rājmahāl.

Rl. 1.—A glazed tile, triangular in form, but truncated at the apex and curved, as it probably formed part of a domical structure. It measures 11″·50 × 8″·75 × 1″·75. The glaze is yellow and blue on this and on the succeeding tiles and is arranged in parallel zig-zag lines. In this tile the yellow band is 3″·40 in breadth, whereas in the others the bands yellow and blue are not more than 1″·60 in breadth, and there is a faint red line on each side of the blue. The letters S. W. have been scratched on the clay while still soft, and afterwards glazed over.

From Sodo (?) Begum's tomb near Rājmahāl.

This, and the following tile, were presented by Joseph Walmsley, Esq., to the Asiatic Society of Bengal, 3rd December 1856.

Rl. 2.—A tile, about 12″ square, and 1″·50 in thickness.

Rl. 3-8.—Six others like the last.

These tiles were found let into a floor of the *chabūtrā* at the end of a garden path attached to a European residence at Rājmahāl. As they have all the characters of the foregoing two tiles they probably formed part of the same tomb.

Presented by the Government of Bengal, 20th May 1881.

Rl. 9–12.—A tile, 1″·25 × 8″·25 × 1″·50, and two others. The design consists of a succession of scalloped arches in close apposition, with a partially opened lotus hanging down between them. The arches are almost deep chocolate brown, the borders outlined with white margined with black, the background being orange yellow. The calyx of the lily is in green, and the long petals pale yellow margined with deep brown.

These tiles probably formed part of the decoration of the same tomb.

Presented by the Government of Bengal, 20th May 1881.

Rl. 13.—A tile, 12″·25 × 7″·80 × 1″·50, probably from Rājmahāl. It consists of a series of broadly oval, pointed, orange yellow figures enclosed in a border consisting of four parts, two lateral, and two apical, in white margined with blue, the surrounding colour being pale green, with a bright yellow band along one side of the tile. No History.

Budaun.

The local tradition regarding this city is that it was founded in 905 A.D. by an Ahīr prince whose name was Budh, and after whom it was called Budāun. It passed into the hands of the Muhammadans in 1196 A.D., in which year it was captured by Kitab-ud-dun Aibak, the viceroy of Ghiyās-ud-

dīn. It was a place of considerable importance for many years afterwards, and, in 1236 A.D. it gave a second emperor to Delhi; but, until the Mughal power was established in Upper India, the history of Budāun was again one of constant "insurrections and bloody repressions."[1] In the time of Akbar, 1556, it was 'formed into a Sārkār of *Subak* Delhi, and, in 1571, the greater part of the city was destroyed by fire.' After the rise of the Rohilla power which was centered in Bareli, Budāun rapidly declined in importance.[2]

It is situated on the banks of the river Sot, in the North-Western Provinces, and in the district of its own name. It is said that the principal mosque was originally a Hindu temple.

In Cabinet No. 3.

Bn. 1.—A fragment of a baked clay tile, with a horse-shoe-shaped letter in relief on its upper surface, covered with a pale blue irridescent glaze. It measures 3″·20 × 3·″90 × 0″·80.

Presented by the Archæological Survey of India, August 1882.

Sikandra.

This place is situated about 5 miles north-west of the city of Agra and is one of note, as it is the site of the tomb of the Emperor Akbar who commenced the mausoleum himself, his son Jahangir finishing it about 1613. The tomb, according to Fergusson,[3] was borrowed from some Hindu or Buddhist model, and, if it had been finished, it would have ranked next

[1] Imp. Gaz. of Ind., Vol. II, p. 238.

[2] Conf. Pogson's Hist. of Jaunpur: Briggs' Feristha: Gladwin's Ayin-Akbari: Blochmann's Ain-i-Akbari: Journ. As. Soc. Beng., Vol. XXXVIII, Pt. 1, p. 117: *ibid*, Vol. XLI, pt. 1, p. 102: Proc. As. Soc. Beng., 1872, p. 49: *ibid*, 1874, p. 100; Arch. Surv. Rep, Vol. XI, pp. 1—11, Pls. III - IV.

[3] Hist of Ind. Arch., p. 583, figs. 333—335.

to the Taj. It is surrounded by a garden of forty acres "approached on each side by arches of red sandstone, the principal gateway being of magnificent proportions."

Sa. 1.—A portion of the inlaid work or mosaic of the walls of this building, consisting of a foliated device of small pieces of earthenware covered with red, yellow, green, blue and white glaze.

Presented by the Geological Survey of India, 7th August 1877.

Delhi.

Di. 1.—A fragment of a brick, and measuring 5″·50 × 5″·50 × 2″·25. One side is covered with a rich pale blue glaze, and bears part of an Arabic letter in relief.

This fragment and the next were dug up in clearing the ruins around the Kutab Minār. They are parts of an inscription as old as the Kutab Masjid, A.H. 590, A.D. 1212.

This and the following objects were presented by the Archæological Survey of India, 8th August 1882.

Di. 2.—Another, and probably similar fragment, measuring 5″·30 × 3″·80 × 1″·25.

Di. 3.—A fragment, 7″·50 × 5″·25 × 0″·70, with a foliated design in pale red and green on a white and yellow background. The cement has been laid on a coarsely silicious material resembling a finely ground quartz, or a very coarse porcelain, and of the same nature as two glazed fragments from Bhuila and one from Indor Khera.

This fragment and the next are from the screen wall at the tomb of Bakhtiar Kaki. They were found at the foot of the wall where the glazed tiles were repaired by the late King of Delhi in dirty blue tiles. They were given to General Cunningham by the attendants.

Di. 4.—Another fragment of the same substance, mea-

suring 6″·50 × 4″·75 × 0″·65, with a rich green glaze as a background, and foliated devices in yellow, red, white, purple and blue.

Di. 5-6.—Two hexagonal tiles, each with a hole in its middle, and measuring 3″·50 × 3″·05 × 0″·70, covered with yellow enamel, except in the centre, which is occupied by a small disc 1″ in diameter, coloured green, and let into the hole into which it had been fastened with cement. They are made of the same substance as the last two fragments.

They were obtained in a ruined building opposite Humayan's tomb at Delhi.

Di. 7-11.—Five very small (minute) fragments of glaze, from white porcelain tiles.

Di. 12.—A small marble spoon, with the inner surface scalloped and the outer surface unfinished. The handle is 1″·70 long, and the spoon cavity 2″·30 in diameter.

Mālwā.

A stone fragment, 8″·75 × 4″·75 × 2″·10, consisting of fretwork in relief, enclosing stellate and lozenge-shaped spaces.

It is said to have been obtained at Manda by Lieutenant Blake, 1842. Presented by the Geological Survey of India, 7th August 1877.

Haidarābād.

(*Nizam's Dominions.*)

Hd. 1.—A tile of baked clay, and measuring about 8″ square and 0″·90 in thickness. The ground colour is a rich bright green, covered in the middle with an elaborate rosette-like figure in brilliant tints of red, yellow, deep purple, pink, blue and green. A triangular band occurs at two of the corners coloured deep blue, bordered with yellow, and having little rosette-like figures along it, the space enclosed by the band being bright red. A yellow leaf with a purple border

covers each band from the green area, and the other corners of the tile are occupied with a pale pink star-like flower with a yellow centre, and twigs radiating from it. This is by far the richest and most gaudily coloured of all the tiles in this Museum.

It was presented, along with the following tile, by the Archæological Survey of India, 11th August 1882.

Hd. 2.—A baked tile about 8″ square, 0″·85 thick, with a dark rich blue for a background, with bunches of pink and green grapes outlined in purple, the vine with a yellow stem and pink leaves, also portrayed in purple lines and coloured pink, but some of them with blue and others with green and with red centres. Besides these which occupy two sides of the tile, the other two sides have complicated designs, one outlined in red, defining pale blue areas, and the other in green, enclosing a red area with a rosette resembling the great rosette of the last tile.

Lahore.

Le. 1.—A tile of baked clay, about 4″·75 square, and 0″·80 thick, covered with a pale yellowish grey glaze, each corner being occupied with a broad figure in black, the fourth of a square figure formed by four tiles in position.

This, the central piece of a panel bordering, is from Asuf Khan's tomb.

It was presented by the Archæological Survey of India, along with the following nine glazed tiles, 11th August 1882:

Le. 2.—A tile of coarse porcelain about 5″·65 square and 0″·55 thick, with a green glaze on a background and foliated designs in purple, red, yellow, blue and white.

Le. 3-4.—Two baked clay tiles, each about 8″ × 6″·50 × 1″, apparently forming parts of a single design consisting of a circle into which two flowers enter, bracketed to each other, and, on each side, to floral twigs. The background is a bright

yellow glaze, the flowers being in purple, red, pink, blue and green, and the brackets blue and purple.

Le. 5-6.—Two tiles like the last, set in a wooden frame, and enclosed on two sides with a border of four tiles, 2″·65 broad, covered with a pale grey glaze, along which runs a dark brown band. The two enclosed tiles are each about 6″·25 × 8″.

Le. 7-8.—Two tiles set in a wooden frame, each about 9″ square, and forming a very excellent representation of a chrysanthemum, placed on a green and red foliated pedestal, and under a scalloped green arch with a red foliated border, the background being bright yellow.

Le. 9-10.—Two glazed tiles in a wooden frame, one 7″ × 8″, and the other 7″·75 × 7″·40. One consists of a large yellow eight-petaled flower growing from a red stem. The leaves are elongated, pointed and darkly veined. The ground colour is a rich deep green. The other tile is pale green with a richly foliated, somewhat conventional device of brilliantly coloured flowers, with dark purple stems and blue bracts.

Sindh.

Sh. 1.—A portion of an oblong brick or tile, measuring 3″·75 × 1″·80 × 0″·95, covered with blue enamel.

From Alor, the ancient capital of Sind.

Presented by the Geological Survey of India, 7th August 1877.

Herat.

Ht. 1-8.—Eight small pieces of glazed bricks or tiles, two deep black, two dark rich blue, one green, one greyish white, and two pale blue.

Presented by the Geological Survey of India along with the following fragment, 7th August 1877.

Ht. 9.—A much larger fragment than any of the foregoing, 4″·40 × 4″·20 × 0″·80, with a red petaled flower painted on a

yellow background. This specimen is doubtfully referred to Herat.

Assam.

Am. 1.—A glazed tile measuring 4″·55 × 3″·60 × 1″·35. It consists of a large rosette of eight petals, four large and four small, in white glaze, the margin, and a central ridge on each being coloured blue, also the centre of the rosette and the border of the brick enclosing it. The enamel has been laid on roughly, and is full of air-bubbles. In this respect, and in the workmanship and design, it resembles the glazed tiles from Upper Burma.

From Goalpara. Presented by H. L. Houghton, Esq., 28th August 1867.

Am. 2.—A fragment of a tile with a rich blue glaze, with remains of air-bubbles.

Presented by the Geological Survey of India, 7th August 1877.

Bengal and Miscellaneous.

The following bricks are from Pīrpainti, Kahlgāon and Murshidābād, but the history of the individual bricks is not known :—

B. Ms. 1.—A carved brick, consisting of a horse-shoe-shaped figure covered with discs diminishing in size towards the ends of the figure and enclosing a floral device. It measures 4″·60 × 5″·20 × 2″.

Presented by the Geological Survey of India, 7th August 1877, along with the following six bricks :—

B. Ms. 2.—A brick consisting of a rosette broken into three pieces. It measures 6″·30 square and 1″·30 in thickness.

B. Ms. 3.—Two bricks, the first measuring 6″·50 × 5″·90 × 1″·45, and the second 6″·50 × 5″·45 × 1″·55, consisting of foliated devices surrounding plain discs.

B. Ms. 4.—A brick measuring 5″·60 × 4″·85 × 2″, with a large imperfect foliated device.

B. Ms. 5.—A brick measuring 7″ × 2″·90 × 1″·80. The device consists of four petaled flowers in contact by the apices of their petals, and above this is a line of little *fleur de lis*-like figures each resting on a lotus petal.

B. Ms. 6.—A brick measuring 4″·15 × 3″·60 × 1″·70. The design is simply a four-petaled flower.

B. Ms. 7.—A brick measuring 5″·80 × 2″·30 × 2″. The ornament consists merely of little cubes touching at the angles so that a central interspace is defined by four cubes.

Ms. 1.—A piece of mosaic in two fragments, and measuring 9″·25 × 6″·50 × 2″, consisting of bits of earthenware in white, blue, green and yellow glaze let into a matrix of lime.

Ms. 2.—A tile of baked clay, measuring about 10″·25 square and 1″·30 thick, in rosette-like devices, made of hexagonal figures, each with a pointed end touching a ray of a central star-like design. The ground colour is white and the figures dark blue, or bluish green.

GENERAL ARCHÆOLOGY.

Pachamba.

Pachamba is a sub-division of the Hazaribagh district of Bengal, and the following pieces of metal were obtained there from a native[1] who found them "within a cubit's depth of the surface of a hillock which covers an area of about 4 local cottahs (*i.e.*, about 10 or 12 cottahs of the Bengal standard measure). The hillock is surrounded by others, some larger and some smaller," but the exact locality where the metal pieces were discovered the finder would not divulge, owing to a superstition he had regarding them.

Captain W. L. Samuells, who obtained two of these objects from the native, was under the impression that one of them was the head of a battle-axe, and that it had been mounted in a primitive fashion in the end of a split stick; but the other being oval, he could not conjecture to what use it had been put. The late Dr. T. Oldham[2] pointed out that both were more or less "simply the bloom, derived from the small copper furnaces which were known to have been in use with the old smelters or workers in copper in the country, and of which little smelting pots examples still remained." One "bore all the marks of the fine earth or sand into which it was run, a rudely circular or slightly oval thin plate of copper, just as the melted metal would naturally spread out, if poured out in the semi-viscous state in which such little pots would yield it. On this piece there was

[1] Proc. As. Soc. Beng., 1871, pp. 232—234. Geology of India, Pt. 1, p. 443.

[2] *Op. cit.*, p. 233.

not a trace of hammering or of the application of any tool. The second, on the other hand, though precisely similar to the first for one-half its surface, had the other portion beaten and hammered up to a straight line, the two ends of this being hammered out into two shoulders or two semi-circular curved recesses, which would be admirably suited for the application of a handle formed of a split bamboo or stick, as Captain Samuells has applied it. But the curious part of it is, if these were so intended for the application of a handle,—and with such a handle unquestionably the heavy mass of copper would form a rude, but very effective, axe or club, though not a cutting tool,—it is doubly strange that those who knew so well how to hammer this part so neatly into shape should not also have hammered out the edge so as to form a sharp cutting surface. This edge now remains with all the roughness and thickness of the old bloom just as it flowed from the melting pot."

These metal plates would appear to be half formed battle-axes, but, at the same time, the fact should not be lost sight of, that three of them closely resemble a copper-plate, recording the grant of an estate in the Balasore district, figured and described by Mr. Beames,[1] while the fourth is unlike the form of any known weapon, and may, like the others, have been intended for writing of some sort.

In Cabinet No. 4.

Pa. 1.—A flat but oval metal plate, measuring 7″ × 5″·90 × 0″·50. One side is perfectly flat but the other slightly convex and rounded off to the former, the edge being rough in some places and partially hammered in others, each surface bearing traces of the roughness produced by the sand or earth in which it was cast. It weighs 3 lbs. 13½ oz.

[1] Ind. Ant., Vol. I, p. 355, Pl. 14 (double).

This and the following piece were presented by Captain W. L. Samuells to the Asiatic Society of Bengal, 1st November 1871.[1]

Pa. 2.—The plate described by Captain Samuells as a battle-axe and fitted by him into a handle. It corresponds to the Balasore copper-plate grant, but has the two lateral concavities more pronounced. It resembles *Pa. 1* in having a flat, and a convex surface, but the edge is not so thick although beveled off in the same way. The shouldered portion has been hammered out and is the thickest part of the plate, being 0″·65. The total length is 7″·15, the breadth 5″·45, and the thickness 0″·45. It weighs 3 lbs. 4 oz.

I am indebted to my colleague Dr. Warden, Professor of Chemistry, Medical College, and Chemical Examiner to Government, for quantitative analyses of the two foregoing specimens, and for similar analyses of three copper weapons, one ring from Manipuri, one barbed spear-head from Bithur, another from Fatehgarh, a small Indian sword or dagger, and a bronze bracelet from Balūchistān. The results of these analyses, and Dr. Warden's remarks on the processes employed by him in making them, will be found in Appendix C.

Pa. 3.—Another and more unfinished than the last, slightly longer, not so broad, and with the greatest thickness attained at the concavity at the sides, there being no trace of hammering, the plate in casting having thinned away to the lower edge. It measures 6″·20 × 4″·85, and has a thickness at the centre of 0″ 69, and at the concavity of 0″·75, one side being much thinner than the other. It weighs 3 lbs. 8¼ oz.

This and the following plate were presented by Mr. Heyne 18th April 1871.

[1] Proc. As. Soc. Beng, 1871, p. 231.

Pa. 4.—Another but smaller, flat on both surfaces, and of the nearly uniform thickness of 0″·55, even at the edges which are quite flat, the whole plate being covered with hammer-marks. It measures 5″·15 ×4″·15 × 0″·55; and weighs 2 lbs. 9 oz.

Bithur.

The town of Bithur is situated about 12 miles north-west of Cawnpur, on the banks of the Ganges; but nothing appears to be known of its early history.

The following remarkable copper, barbed spear-head or harpoon was found near this place, and was presented to the Asiatic Society of Bengal by Captain Presgrave, 14th July 1821.[1]

Br. 1.—It measures 12″·30 in length, and now weighs about 1 lb. 3¼ oz.

It consists of three portions, a terminal tapering blade 6″·30 long with a maximum breadth of 2″·15 at its commencement, a cylindrical barbed portion, and the tang. The blade is traversed longitudinally by a strongly pronounced midrib increasing in thickness from the tip to the base. Each side of the blade, at its beginning, has a backwardly curved process, or barb. The cylindrical barbed portion consists of two outwardly projecting rod-like barbs, on each side, separated from each other and from the barbs of the blade, by intervals of 0″·75. Each barb is about 0″·60 in length, and 0″·30 in thickness. Besides these there is also a small rod-like outwardly projecting process on each side before the beginning of the tang, one being perforated at its base by a hole or eye having a diameter of 0″·19, doubtless for the passage of a cord used for tying the harpoon on to its shaft. This portion

[1] As. Res., Vol. XIV, 1822, App. III, p. 3.

of the weapon is 3″ long and nearly 1″ in diameter. The tang is slightly tapered towards its proximal end, and is almost 3″ in length.

For Professor Warden's analysis see Appendix C.

A weapon presenting the foregoing characters was figured by the late Dr. John Alexander Smith,[1] and Sir Walter Elliot[2] states that another, apparently similar to it, was described and figured, so long ago as 1838, in "Det Kongelige Nordiske Oldskrift-Selskabs, Aarsberetning," but I have not had access to this work.

The history of the weapon described and figured by the late Dr. Smith has not been satisfactorily ascertained, but there is little or no doubt that it was of Indian origin, whilst the spear-head, figured in the Reports of the General Anniversary Meetings of the Royal Society of Northern Antiquaries, at Copenhagen, was sent to that Society by the Asiatic Society of Bengal, during the Secretaryship of James Prinsep. In his letter forwarding the spear-head to Copenhagen, Prinsep stated that weapons of this form had frequently been dug up in the neighbourhood of the Hindu towns of Mathura and Bindrāban, and that the natives considered them to be of the same kind as those used in the Mahābhārata war, but that he doubted this because only weapons of steel are mentioned in the Mahābhārata poem. The weapon now in Copenhagen was said to have been "found at a landship near the village of Nioräi, in the province of Etawah, between the rivers Ganges and Jumna, in the interior of Hindustan." In Prinsep's letter it appears to have been mentioned as a copper weapon, and it was found by Professor Forchhammer by chemical analysis "to be very good and pure copper, with nearly nothing, or

[1] Proc. Soc. Ant. of Scotland, 10th Jany. 1870, p. 293.

[2] *Op. cit.*, 13th Apl. 1874, p. 692.

very little, of an admixture of tin, or probably of some other substance found therein." It does not appear however to have been submitted to a quantitative analysis.

The other and similar weapon described by Dr. Smith was made the subject of a quantitative analysis by Dr. Stevenson Macadam[1] and with the following result:—

Copper	91·12
Tin	7·97
Lead	0·77
Loss	0·14
	100·00

A weapon similar to the two foregoing was obtained many years ago by Sir Walter Elliot from the Curators of the Museum of the Asiatic Society of Bengal, and this weapon has been presented by him to the Society of Antiquaries of Scotland.[2] It has been analysed by Dr. S. Macadam and has been ascertained to have the following composition:—

Copper	93·18
Tin	6·74
	99·92

The Bithur weapon, which is probably one of the weapons seen in the Asiatic Society's Museum by Sir W. Elliot, in 1841, and which I made over for analysis to Dr. T. Oldham, in 1873, has been recently analysed by Professor Warden. (*See Appendix C.*)

All the foregoing spear-heads conform to a type which is essentially Indian, and, as they were probably all obtained from the North-West Provinces, it seems rather remarkable that two of them should have a comparatively large percentage of tin,

[1] Proc. Ant. Scot., 1870, p. 300.

[2] Proc. Ant. Scot., 1874, p. 690.

whilst in two others only a trace of that metal has been found.

Gorakhpur District.

Mr. H. F. Blanford, in 1864,[1] while exhibiting to the Asiatic Society of Bengal some flint implements of the early stone period found at St. Acheul, near Abbeville, took occasion to call attention to some portions of a semi-fossil human skull found by him, unlabelled, and without any note of locality in the Society's Museum. The following is Mr. Blanford's description of these specimens. The skull "consisted of the occipital and parietal bones and a portion of the frontal, with portions of upper and lower jaws, and was filled with a mass of shells of the genus *Unio*, also semifossilized, and loosely connected together by calcareous infiltrations, in a sandy matrix. The *Unio* was of a living species, but that fact would afford no indication of age, as the fresh-water shells which accompany the bones of extinct mammalia in the Nerbudda alluvium are all of living species. Mr. W. Theobald had found this specimen some years ago in the Museum, shortly after his return from the Nerbudda Valley, and then stated that the matrix of the specimen resembled that of certain of the Nerbudda bone deposits. The specimen had been laid by, and had only been refound lately after much search. Mr. Blanford now exhibited it to the Meeting, in the hope that some of the older Members of the Society might be enabled to throw some light on its history. The skull, so far as could be judged from the fragments preserved, was well-formed, and not unlike that of some of the recent native skulls in the Society's Museum. Until something was known of its history, no inference could be drawn as to its antiquity."

[1] Journ. As. Soc., Beng., Vol. XXXIII, p. 575.

Some time after I had taken charge of the Asiatic Society's Museum for Government, in March 1865, I found the foregoing fragments, and, in the same Cabinet, other fragments evidently belonging to the same '*find*.' These consisted of a portion of the left temporal with the attached mastoid process of the occipital, a right ilium, with the body of a sacral vertebra displaced on to its inner concavity, but fixed to it by the matrix, and the fragment of the shaft of a right human femur. But besides these there are some fragments of limb bones of a large ox, part of a rib, and four pieces of the horn of a large deer.

On carefully examining the surroundings of these specimens, it was observed that they were wrapped in printed matter published in the Gorakhpur district, which seemed to render it probable that they had been sent to the Society from that district. Unfortunately no record was kept at the time of the details connected with this printed matter, and now, after an interval of 17 years, it is difficult to recall them. I, however, distinctly remember that there was a printed date, and that this date, along with the name of a Gorakhpur locality, led me to associate this 'find' with one recorded in 1847 as having been made in the Gorakhpur district, and which has been recorded as follows in the Asiatic Society's Journal.[1] It is first stated that—"The subjoined letter from Mr. Carre Tucker should have appeared in the Proceedings of last month (February). The box of shells and bones to which it refers was exhibited at the January meeting." On referring to the Proceedings of January 1847, no mention, however, is made of the donation. Mr. Tucker's letter referred to is as follows:—

"I did myself the pleasure of sending you a few days ago, a box of bones, found at a place called Umhut, on the Koâna Nuddee, which flows

[1] *Op. cit.*, Vol. XVI, pt. 1, p. 376.

from Oudh, and joins the Gogra at Gopalpore. A bridge is building near the spot; and the convicts in digging for Kunkur, came upon what would appear to be a pit filled with shells, deers' horns, and all sorts of bones. It appears to be about 12 or 15 feet deep. The size is not yet known; but many thousand maunds of shells have already been dug out for lime. The termination of the bed of shells, where we have come upon it, is perpendicular, like the side of a pit. The site is some jungle close to the high bank of the Nuddee.

"No one in the neighbourhood can make even a tolerable guess how this immense mass of shells and bones could have come where we find them. There is no village anywhere near. Some of the people think that some great man in former days must have intended to build a bridge where mine is now building, and have collected the shells for lime. Others, that a mahajun may have collected them for exportation; but neither of these hypotheses will account for the large quantity of horns and bones found amongst the shells. Perhaps the most general belief is, that an Asur lived there, and that he was in the habit of chucking into this pit the bones of the men and animals he devoured, as also the shells of the fish he was forced to eat when he could get nothing better to devour !!

"I have little doubt the collection is artificial—but I am quite at a loss to imagine how, and by whom, it could have been made.

"As a matter of curiosity, I have thought it right to send you some of the shells, bones and horns, with the above brief account. The discovery has been a fortunate one for me, in supplying me with an enormous quantity of the finest lime for my numerous bridges.

It will be observed that this letter mentions shells, deers' horns and all sorts of bones, and that the natives held that the Asur devoured men as well, which circumstance would seem to indicate that human bones had been seen among the other remains. The description, therefore, contained in this letter, is applicable, in a general way, to the objects here exhibited, and as there were no other objects in the Museum, at the time, of a like nature they are probably the specimens described in Mr. Tucker's letter, but it will now never be possible to establish this conclusively.

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Two of the pieces of deer-horn are especially interesting, as one slightly curved fragment 7″·50 long, and about 1″·50 in diameter, has been beveled off at both ends, whilst the other is also beveled at one end. It may be that both of these fragments were horn implements, but at the same time, as Mr. H. B. Medlicott has suggested to me, the beveling may be due to the fragments becoming embedded in the bed of a stream, the ends being worn away by attrition. The fore-end of a tine has also been beveled off, but this may have been the work of the deer itself. The base of probably the same antler as the foregoing fragments is also represented, and from the way it is defined it has evidently been a shed horn, and the species would appear to have been *Cervus duvaucelli*.

No. 1.—The upper portion of a human skull, comprising part of the frontal, the greater part of the parietals, and part of the occipital bones. The back portion of the skull is much broken, and some of the pieces overlap one another and are cemented together by the calcareous matrix in which they were found.

No. 2.—A mass consisting of the upper and lower jaws of the right side of a human skull. It will be observed that both jaws have been much flattened, and that they are bound together by the matrix in which they had lain. It will also be noticed that the lower jaw has been broken across, one portion lying behind the other more or less flattened out. The upper incisor teeth are wonderfully perfect, but the lower incisors and premolars are much worn, the crowns being ground down flat. The infraorbital foramen of the right side is well seen. The shells of the deposit in which these interesting remains were found are adhering to the bones.

No. 3.—The anterior portion of the superior maxilla of

the right side of another human skull, in which the crowns of the incisor and premolar teeth are worn regularly down anteroposteriorly into convex smooth surfaces of a brown hue. The free border of the external orifice of the nasal passage of the right side is very perfect.

No. 4.—The horizontal ramus of the right lower jaw of a human skull with the last molar teeth, and the premolars intact. The three teeth have similarly worn crowns with the previous fragment.

No. 5—The external auditory meatus of the right side of a human skull with the mastoid process and a mass of matrix and broken bone.

No. 6.—A fragment of a left human temporal bone with mastoid process of occipital.

No. 7.—The hinder portion of an upper human jaw of the right side containing nearly two perfect molar teeth.

No. 8.—The middle of the shaft of a right human femur.

No. 9.—A small mass of broken human bones, all firmly joined together.

No. 10.—A right human ilium, with its anterior border crushed and part of a sacral vertebra firmly attached to the under inner face of the bone.

No. 11.—A mass of broken human bones firmly united together, and with a portion of a shell attached.

No. 12.—Another and similar, but smaller fragment.

No. 13.—A number of very small fragments.

No. 14.—A quantity of the broken matrix and earthy debris of the matrix, with broken fragments of bones and shells.

No. 15.—Two small masses of agglutinated shells.

No. 16.—A small quantity of broken shells. The shell is an *Unio*.

No. 17.—Portion of the base of a deer's antler, measuring 7″·50 and slightly curved. One end beveled off. The opposite end is somewhat similarly ground, but it differs from the other in the circumstance that it is truncated at the extreme point.

No. 18.—Another and similar fragment, but smaller, measuring 5″·50 long.

No. 19.—The tine of an antler, beveled off at the point.

No. 20.—The base of a right antler, including the main stem and brow antler. From the relation of these two parts it would appear that the animal was *Cervus duvaucelli*.

No. 21.—A right metacarpal of a ruminant, 7″·50 long, and much encrusted with a calcareous deposit.

No. 22.—The upper end, but without the head, of a very large femur of a bovine animal.

No. 23.—The upper portion of a very large left bovine metatarsus, 3″·20 across the upper articular surface.

No. 24.—The lower portion of the left metatarsus of a very large bovine animal, the distal articular surfaces having a transverse breadth of 4 inches.

No. 25.—The right astragulus of a very large bovine animal having an antero posterior length of 3″·80, and a maximum breadth of 2″·80.

No. 26.—The central portion of a large rib, probably of a ruminant.

Mainpuri.

The district of Mainpuri is situated in the North-Western Provinces, to the east of Agra, the Jumna defining it on the south. It formed part of the ancient kingdom of Kanauj, and the numerous Buddhist mounds that occur throughout it attest the antiquity of its civilization.

The following specimens[1] were found in this district, having been unearthed by a cultivator while tilling his field. When disturbed they were found lying "littered together in a heap, without order, and not enclosed in any vessel or receptacle, and they were not at a great depth below the surface."

Mi. 1.—A copper spear-head 7″ long, and with a maximum breadth across the teeth of 2″. The lower end is cylindrical for about 1″·50, having a diameter of 0″·50, and from the further end of the cylindrical portion a ridge runs along both surfaces of the blade of the instrument, the sides of which are deeply serrated, like the edge of a saw, with five fine recurved teeth, the largest measuring 1″·28 along its longest border. The expansion at the distal end of the cylindrical portion has a hole[2] through it, doubtless for tying the spear-head on to the shaft, the more contracted tang being let into the socket of the shaft. It weighs 14 oz.

For Professor Warden's analysis, see Appendix C.

This and the following eight objects were presented to the Asiatic Society of Bengal by the Magistrate of Mainpuri, 4th November 1868.

Mi. 2.—A broad flat celt, with a slightly rounded cutting edge, the celt having a breadth at this end of 4″·50 and at the opposite end of 3″·40, the maximum thickness being 0″·45. One side is perfectly flat, but the other is very slightly convex. This implement closely resembles some of the forms of celts found in the north of Europe. It may have been used as a battle-axe.[3] Its weight is 2 lbs. 9¼ oz.

[1] Proc. As. Soc Beng., 1868, p. 251 *et* p. 262. Geology of India, Pt. 1, p. 443.

[2] Mr. John Cockburn has erroneously described this spear-head as having two eyelets. It has only one. *Conf.* Journ. As. Soc., Bengal, Vol. LII, Pt. 11, p. 63.

[3] *Conf.* Cockburn, Journ. As. Soc., Beng., Vol. XLVIII, Pt. II, p. 136.

For Professor Warden's anaylsis see Appendix C.

Mi. 3.—A long, narrow and thin celt, measuring 4″·75 in length and 1″·80 in breadth at its lower, and 1″·30 in breadth at its upper end. It is not more than 0″·20 in thickness. Forms of this shape also exist in Europe. It weighs 4¼ oz.

For Professor Warden's analysis see Appendix C.

Mi. 4–9.—Six rings resembling bangles, but three of them are linked together, having been apparently found in this condition, which renders it improbable that they were wrist ornaments. Some of them, however, are finished off in the way some bangles are at the present day, *viz.*, beveled off at the edges with a slight longitudinal ridge externally. They are all open rings, and the largest has a maximum diameter of 2,″ and the smallest of 1″·62. The late Dr. T. Oldham has pointed out that they resemble in form the so-called 'ring money,'[1] of Northern Antiquaries. They weigh 4¼ ozs.

For Professor Warden's analysis see Appendix C.

Fatehgarh.

This place is situated close to the city of Farrukhabad in the North-Western Provinces, and as the district itself contains within it the site of the capital of the ancient Hindu kingdom of Kanauj, it is of great interest to the antiquarian. It is stated in the Asiatic Researches[2] that thirteen copper weapons were found at Fatehgarh, but the circumstances attending the discovery have not been recorded. Only four of these weapons are mentioned in the Society's catalogue.[3]

Three of these swords are elongately leaf-shaped. They differ from the leaf-shaped swords of Europe in presenting

[1] *Op. cit.*, p. 252. [2] *Op. cit.*, Vol. VII, 1832, p. 624. [3] *Op. cit.*, p. 9.

no contraction along the blade from the tip to the hilt, and in their apparently having had no wood on the handle, which was probably only bound with hide cut in strips. This part of these swords also differs from European weapons in having a point of considerable length projecting outwards from two to nearly three inches from each side of the hilt. The edges are not very sharp, and in one there are two large gashes near the hilt. The shortest sword has the smallest handle, much too small for my hand, which fits the handles of the other two. The midrib is well defined to the tip.

The other sword has a long tapering blade, one cutting edge of which is rounded off into the handle, while the other turns in towards it at an obtuse angle. The midrib is well pronounced. The hilt is quite different from the other three, in being much larger and in having only a short projection on one side of its proximal end, *viz.*, on the side on which one cutting edge forms an obtuse angle with it.

Fh. 1.—A copper sword 2′ 15″·45 in length from the centre of the hilt to the tip: greatest diameter at base of the blade 3″·50, and 6″ from the tip 2″·23; thickness at the base of the blade through the midrib 0″·55, and 0″·23 at one inch from the tip. The handle is 4″ long and 0″·45 in thickness, and 1″·28 in breadth, the distance between the divergent points of the hilt being about 5″·50. One side of the hilt is nearly flat and the other slightly convex, and its sides bear unmistakeable signs of having been hammered out. The blade is covered with a thin layer here and there of the earth in which it was buried. This sword weighs 4 lbs 11 ozs.

Professor Warden's analysis will be found in Appendix C.

This and the following three swords, and also probably the fifth object, were presented to the Asiatic Society of Bengal by T. Williams, Esq., 2nd September 1829.

Fh. 2.—Another copper similar sword to the last but measuring 2′4″·50 long, and2″·95 in breadth a little above the handle which is about 4″ long to the hilt; the divergent parts of the latter are twisted at their ends, but 4″·50 apart. The handle at the middle is 1″ broad and 0″·50 in thickness, the maximum thickness of the blade being 0″·58. It weighs 5lbs. 4 ozs.

Fh. 3.—Another copper sword 2′ 1″·50 in length, with a maximum breadth of 2″·75, and thickness of 0″·39. The handle is rather short, being only 3″·25 long, 1″ broad and 0″·39 thick: the divergent points of the hilt are 3″·75 apart. It weighs 2 lbs 12 ozs.

Fh. 4.—Another copper sword, of a different form, as already stated, and being not leaf but dagger shaped, with only one thick short projecting point from the hilt, the handle being very long. The total length is 2′ 5″·10, and the handle measures 5″ in length by 1″·32 in maximum breadth, with a thickness of 0″·57. The blade above the handle is 2″·85 in breadth and 0″·60 in thickness. The midrib of the blade is strongly pronounced, and on one side it is prolonged on to the handle.[1] It weighs 4 lbs 11 ozs.

Fh. 5.—The following curiously-shaped thin copper object has all the external characters of the foregoing swords, being similarly covered here and there with apparently the same soil, and its resemblance to them is in this respect so marked that it probably formed one of the fourteen objects said to have been discovered at Fatehgarh. It consists of an upper portion, semicircular in form, with a transverse diameter of 6″·50 and thickness of 0″·12, continuous below, with

[1] The small round hole at the base of this sword was made by Dr. Warden in order to obtain a piece of the weapon for analysis. He also cut off a portion of the handle at its base.

long divergent sword-like processes, but above these a long curved process is given off on each side, its free end being curved downwards and inwards, and tapering towards its apex. This process has a breadth at its base of 2″·15 and a thickness of 0″·20. The lower border is thicker than the upper, and one side of the process is flat and the other slightly convex from border to border. The lower divergent process begins here laterally, and, measured from this point, it is 1′ 6″·30 in length, with a basal diameter of 3″·05, and thickness of 0″·19. Each is sword-like in form, and tapers to its apex, the outer border being nearly straight and the inner curved. It weighs 4 lbs 11½ ozs. It is impossible to surmise to what purpose this curious object was put.

Locality unknown.

L. U. 1.—A short copper sword or dagger of the same type as the series *Fh. 1-4.* It measures 1′ 4″·75 in length, with a maximum breadth below the handle of 1″·60, and a thickness of 0″·30. The handle is 3″·10 long, 0″ 62 in breadth, and 0″·30 in thickness. The divergent hilt-points are extremely long, their tips being 6″·60 apart, and owing to their great length this dagger may have been used by having been grasped with the two points between the thumb and first finger. It weighs 13½ ozs.

Professor Warden's analysis is given in Appendix C.

Maheswar.

Maheswar is one of the chief towns of the Native State of Indore, in Mālwā, or the Central Provinces. It is situated on the right bank of the Narbadā, about 40 miles south of the present capital, and the river at this place runs between

banks 60 to 80 feet high. Mr. P. N. Bose,[1] who discovered the following objects, has called attention to the fact that Captain Dangerfield incidentally mentioned, in 1823, in his report on the Geology of Mālwā [2], that the natives asserted that Maheswar stands on the site of an ancient city of the same name, which they said was destroyed, at a remote period, along with eighty other large places in Mālwā and Bagur, by a shower of earth. Dangerfield was shown large earthen vessels and bricks in the upper bed, or near the junction of the two beds of alluvium through which the Narbadā has cut for itself its deep channel. Captain Dangerfield's and Mr. Bose's descriptions of the beds are practically the same, and they divide the alluvium into two zones, a light coloured upper bed 20 feet in depth, and a brown coloured lower bed 45 feet in depth, these two beds being separated from each other by a thin dark-coloured layer of clay, which Mr. Bose says might have "formed the soil of the now inhumed city." These beds are exposed along the banks of the river, and the lower portion (6 feet) of the upper bed, he found to contain bits of charcoal, fragments of pottery, bones of cattle, small pebbles, bricks and rolled pebbles which he describes as "chipped off artificially," while the upper 14 feet contained only large rolled pebbles and fresh-water shells. He also found that the lower portion of the upper bed of alluvium contained a series of wells, of which he counted six. He dug into one of them which he describes as continued down about 10 feet into the lower zone of the alluvium, but he does not state how far it

[1] Journ. As. Soc. Beng., Vol. LI, Pt. 1, pp. 226-229, Pls. XIV and XV. Mr. Bose, I believe, has since corrected his identification of this place with the Maheswara of Cunningham.—Anct. Geo., p. 488.

[2] Malcolm's Memoir of Central India, Vol. II, p. 325.

extends above that zone, but it is shown in his plate (g^1) beginning considerably above what he calls the soil of the now inhumed city, so that it probably begins in the upper portion of the lower 6 feet of the light-coloured bed. The well he opened, as in wells of the present day, and in those represented in the Buddha Gayā sculptures, had its walls defined for 2 feet, through the lower bed of alluvium, by baked clay rings or hoops that fitted on to one another, their height being 5″·50, with a diameter, according to Mr. Bose, of 1′ 6″. The fragment, however, of one of these hoops which he has presented to the Museum seems to prove that this hoop had a diameter of 36″. This well was found by Mr. Bose to be filled with earthen pots "of various shapes and sizes," and he places great stress on the circumstance that "they were piled up with their mouths downwards. Some were quite empty, while others were filled, partially or entirely, with an argillaceous material." Two of these pots are exhibited in this cabinet, and it will be observed that they present a strong resemblance to the earthern pots used at present, in Bengal, for collecting and storing the juice of the date palm. The contents of the pots were an indurated vesicular marl, "containing bones of birds and small mammals and fragments of charcoal," and large numbers of ribs, probably of goats and sheep. Some teeth were got, mostly from the interstices between the pots, and Mr. Bose considers that the vesicular character of the marl had been produced by decaying vegetable matter. He does not regard this well simply as an old well that had in time become filled with broken *ghārās*, and one reason he adduces why they should not be considered old village wells, is their close proximity to one another; but if the situation was a convenient one, it is probable that new

[1] *Op. cit.*, Pl. XIV, fig. 1.

wells would be opened out, close by, as the old ones became choked. He, moreover, does not think that the *ghārās* are in the well by accident, but considers the most eligible hypothesis of their presence to be that they were dedicated to the dead, some with the ashes after cremation, and others with cooked cereals and meat; and he observes that some of the bones found are "probably the remnants of dishes of animal food." Among specimens presented by Mr. Bose to this Museum there are none described as having been taken out of the pots themselves, but only from the well. I have been able to determine the remains of the following mammals from the well itself, *viz.*, numerous limb-bones of *Mus*, a portion of the jaw of a *Herpestes*, the teeth of *Sus*, the ribs of antelopes, sheep, or goats, the teeth of large ruminants, the limb-bones of birds, and the tooth of a large crocodile, just the kind of animal remains that an old well would be expected to yield. It is a curious circumstance if the *ghārās* from this well were placed in it as food offerings to the dead, that they seem to have been deposited, mouth downwards, without lids of any kind. But whatever may have been the purpose to which this well and those around it were put, they are probably of great age, as Mr. Bose states that they are covered by about 14 feet of alluvium. From their situation on the escarpment of the high banks of the Narbadā, the alluvium has doubtless been deposited by that river. It may have been deposited by a single and sudden flood, as we know that alluvial deposits of great depth are occasionally the work of a few hours, or it may have been slowly laid down by a succession of floods. A good deal, however, has yet to be done in the way of an exhaustive examination of these wells, and of their exact relations to the beds in which they occur and of the true nature and position of their contents.

The bungalow, in which Mr. Bose resided while at Maheswar, is built on a bed of alluvium which also contains pottery, fresh-water shells and ruminant bones, and specimens of these objects are here exhibited. He states that "the pottery remains of this bed," and I suppose he would also include the bones, although he does not say so, had evidently been carried by the river from some place higher up; and he mentions that at the eastern extremity of the town there were to be seen, by the river side, the remains of an ancient city said by the natives to be turned upside down, *viz.*, the wells in question.

Mr. 1-2.—1, an earthen pot[1] 4″·50 in diameter at the mouth, 8″·50 in diameter at its middle, and 9″·50 high. In form it resembles the earthen pots used for collecting date juice: *2,* another[2] measuring 3″·75 in diameter at the mouths 7″·75 high and 6″·70 in diameter at the middle. Six in all were obtained, two of them much damaged.

These two pots and the following eleven specimens were found in the well examined by Mr. Bose, and were presented by him, 18th August, 1882.

Mr. 3.—A specimen of the cellular marl found in some of the vessels.

Mr. 4.—Three portions of the skull of a *Herpestes.*

Mr. 5.—Twelve limb-bones of *Mus.*

Mr. 6.—A tooth of *Sus.*

Mr. 7.—Four fragments of teeth of ruminants.

Mr. 8.—Five fragments of the ribs of goats, or sheep.

Mr. 9.—Part of the right ilium of a sheep, or goat.

Mr. 10.—Right *naviculo-cuboid* of a goat or sheep.

Mr. 11.—Twenty-one fragments of the limb-bones of birds.

[1] *Op. cit.*, Pl. xv, fig. 5.

[2] *Op. cit.*, Pl. xiv, fig. 3.

Mr. 12.—The tooth of a crocodile.

Mr. 13.—A portion of one of the earthenware rings that formed the wall of the well. It measures 7″·50 × 5″·25 × 0″·75. A portion of the thick rim remains on one side.

Mr. 14.—A mass, 6″ × 4″·75 × 3,″ of alluvium from the well bed, containing broken pottery.

Mr. 15.—A fragment, 1″·50 × 1″·25 × 0″ 30, of pottery blackened externally.

This and the following eight specimens were found in the well bed, but external to the well.

Mr. 16.—A light carbonaceous mass, 1″·25 × 1″·50 × 1″, covered with a thin layer of slag, or glaze on one side which is perfectly flat.

Mr. 17.—A stone fragment, 3″·50 × 2″·75 × 0″·75, probably a portion of a water-worn pebble, a stone implement, or whetstone of some form.

Mr. 18.—A flat stone,[1] probably water-worn, or it may have been a stone implement. It is only 0″ 80 in thickness and is somewhat wedge-shaped, expanded at one end to 4″·30, and narrowed to 3″ at the other.

Mr. 19.—A fragment, 3″·50 × 0″·75 × 0″·50, of partially burned wood.

Mr. 20.—Nine valves and a fragment of an *Unio*.

Mr. 21.—Two shells of *Paludomus*, and a shell of another genus.

Mr. 22.—Three pieces of the jaws of *Sus*, and one loose tooth.

Mr. 23.—A small portion of the lower end of the right femur of *Bos*.

Mr. 24.—An earthen vase or pot[2] with a reverted lip. Height 5″·75, internal diameter of mouth 2″·60. External

[1] *Op. cit.*, Pl. XIV, fig. 2. [2] *Op. cit.*, Pl. XIV, fig. 4.

diameter below neck 4″·50. The only ornament consists of two parallel grooves that run round the vase externally at its greatest diameter. This and the twelve following specimens were from the pottery bed below the bungalow, and half a mile down the river from the locality of the well.

Mr. 25.—A widely expanded low earthen vessel. Height 2″, breadth across mouth 4″·25. The bottom has only a diameter of 1″·05.

Mr. 26.—The right *ramus* of the lower jaw of an animal belonging to the genus *Bos*, but imperfect.

Mr. 27.—The right metacarpal of an animal belonging to the genus *Bos*.

Mr. 28.—Four fragments of long bones, probably of limbs of a ruminant. One fragment is split along one side.

Mr. 29.—A portion of a cervical vertebra of *Bos*.

Mr. 30.—The upper portion of a right calcaneum of *Bos*.

Mr. 31.—A portion of a left scapula of *Bos*.

Mr. 32.—A fragment of a right metacarpal.

Mr. 33.—A left astragalus of *Bos*.

Mr. 34.—A portion of the lower end of a right humerus of *Bos*.

Mr. 35.—The lower end of a left humerus of *Bos*.

Mr. 36.—Portion of the lower end of a left humerus of *Bos*.

Gungeria.

This place is situated in the district of Bālāghat in the Central Provinces, or Gondwāna, and in the *Gazetteer*[1] Bālāghat is described as "consisting of the eastern portion of the central plateau, which divides the province from east to west, supplemented to the south by a rich lowland tract lying

[1] Gazetteer, Central Provinces, p. 15.

in the valley of the Waingangá. The highlands of Bálághat, formerly known as the Raigarh Bichhiá tract, though particularly rich in natural resources, had lain, perhaps for centuries, desolate and neglected, owing to their remote position and the difficulty of access to them." The remains of "Buddhist temples of cut stone would seem to indicate a comparatively high civilization at some remote period."[1] The village of Gungeria, where the following objects were discovered, is situated in the Mair estate, about 36 miles to the north of Būrhā, and about half-way between Mandla and Seoni.

They were discovered in the following way, according to Mr. Bloomfield[2]: "On the morning of the 21st January last (1870), two boys tending cattle saw sticking up from the ground what appeared to them to be an old piece of iron. They pulled it up and began grubbing up the earth where they had found it, and within a few inches of the surface came upon several other pieces. After this, a regular excavation was commenced, and 424 pieces of copper, weighing altogether 414½ seers (829 lbs) and 102 pieces of silver weighing 80½ tolahs, were exhumed." * * * *

"The place where the discovery was made is a piece of waste land contiguous to the present village of Gungeria; the spot where the excavation was made is about 100 yards to the south-west of the village, and about a mile from the nearest village; the hole in the ground from which all were taken is only about 3 feet long by 3 feet wide and 4 deep. All the inhabitants agree that, until about 20 years ago, this particular place was always covered with jungle; during that year it was cleared and planted with *Kúdú*, and that since

[1] Imp. Gaz. of Ind., Vol. I, p. 318.

[2] Proc. As. Soc. Beng., 1870, p. 131, Pl. ii.

then has been left uncultivated as a grazing place for village cattle. The oldest residents in the neighbourhood are unable to throw any light on the origin of these curiosities."

* * * * *

"Nowhere within the borders of the village of Gungeria are there traces of anything which can lay claim to antiquity. But about 3 miles to the south-east, around the village of Mhow (or Mow), there are ruins of a Buddhist temple of considerable antiquity, and many roughly-carved stones, which show that, when the surrounding country was covered with jungle, this place (Mhow) was inhabited, and of some importance. About 4 miles to the north-east of Gungeria, on the top of the hill of 'Soonderdighe' is a Gond shrine of some note, surrounded by a low wall of loosely-packed undressed stones; a path, winding between the rocks and clumps of bamboos, and commanded at intervals by traverses of loose stones, leads up from the valley below. The hill is covered with, and surrounded by, thick jungle, so that, without guides, it would be almost impossible to find even the path leading to the shrine."

It will be observed that no Indian implements of the constitution of ancient bronze, *viz.*, copper 90, tin 10=100 are represented in this Museum, and that all the supposed ancient implements in this collection are made of nearly pure copper. Moreover, there is no instance on record, as far as I am aware, of an implement of antiquity having ever been found in India possessing the same composition as ancient bronze. But, in the Nilgiris, bronzes with a high percentage of tin have been found in the tumuli, and in this they resemble the bronze vessels now in use in some parts of the country. An axe, consisting of 86·7 parts of copper, and 13·3 parts of tin, has been recorded from the Jabulpur

district.[1] "It seems probable that a copper age existed in India, but how long it lasted, and whether it passed down into historical times and overlapped the iron age, is mere conjecture; but from the fact that the manufacturers of these copper instruments possessed a knowledge of silver, and used this metal for their ornaments, is evidence that they also possessed, as has been pointed out by Mr. Evans,[2] considerable metallurgical skill, and probably an acquaintance with lead and other metals.

"The copper pieces when found were arranged carefully, the larger pieces being in alternate transverse layers, and the others in regular order one above another. The silver was found in a lump by the side of the copper, all the plates adhering together, so that at first it looked like a ball of earth."

It would therefore seem likely that this curious find had been originally buried for some special object, probably in connection with some religious rite, as the silver ornaments, as was suggested by Dr. Oldham, resemble those used in decorating dedicated cattle. Shortly after these specimens were sent to Calcutta, I purchased in the bazaar objects exactly resembling them but made in pure copper and manufactured as ornaments for the decoration of dedicated bulls at the present day.[3] They differed, however, from the Gungeria ornaments in one unimportant particular, *viz.*, that the representation of the horns was sold along with the forehead plates, but not attached to them. Dr. Mitra, in remarking on these Gungeria ornaments, expressed a doubt that they had ever been used for the dedication

[1] Proc. As. Soc. Beng., 1869, p. 60. Geology of India, Pt. I, p. 443.

[2] Ancient Bronze Implements of Great Britain, Pt. II, p. 40.

[3] Babu R. B. Sanyal, Superintendent of the Zoological Gardens, informs me that his mother has told him that she once performed the ceremony of

of bulls, as he supposed that the downwardly curved lateral processes of the forehead plates represented the horns, the present race of cattle having upwardly turned horns, whereas they would appear to have been intended for the drooping ears. The fact that the horns were not attached to the forehead plates in the recent Calcutta specimens, which had the same form as the Gungeria ornaments, favours the presumption that the ears and not the horns were intended, and it is probable that the little horn cylinders of the Gungeria *find* were lost in separating out the plates from one another.

It has been suggested that these silver objects "were human ornaments, not bovine."[1]

All the following objects were presented to the Asiatic Society of Bengal by A. Bloomfield, Esq., 4th May 1870:—

Ga. 1.—A copper instrument, weighing 6 lbs 8 ozs., and resembling a huge chisel in form. It measures 23″·90 in length. Its upper end has a diameter of 0″·90, with a breadth of 2″·60 across the expanded, slightly rounded, cutting edge. The sides are flat, with a maximum thickness of 0″·80, the upper end being only 0″·30, but each side contracts as it

Gokal, now many years ago, when this nearly extinct religious rite was much more prevalent than now. She performed it in order to gain heaven! It consists of the worship of Bhagavati or Durga as represented by the cow. Bhagavati is one of the names applied to Durga in the Chandī Māhātmya which celebrates the victory of the goddess over the Asuras.

The ceremony is performed only in the spring month of Bysack, *i.e.*, between April and May, and it consists of first washing the feet of the cow in clean water and anointing its forehead with vermillion and sandal-paste. After this, metal plates, one representing the head and horns, and another the feet, are attached to these parts respectively, and bells are hung round the neck. The animal is then worshipped as Bhagavatī, and afterwards fed with clean and fresh *dub* grass, and other good food. The ceremony extends over the month of Bysack, but it is not necessary that the same animal should be daily worshipped as others can be substituted.

The metal plates, &c., are said to be the perquisites of the Goālās.

[1] J. Cockburn, Jour. As. Soc. Beng, Vol. XLVIII, Pt. II, p. 136.

reaches the cutting edge. One surface of the instrument is decidedly convex, and the opposite markedly concave, except in its lower sixth. The sides very gradually diverge, and, at 6″ from the upper end, the breadth is about the same as at 13″, but, within 1″·50 of the cutting edge, the expansion is sudden. The marks of the hammer by which this instrument was hammered out are still very apparent. The cutting edge is blunt, having a thickness of nearly 0″·20. It has been figured.[1]

This instrument may have been used as a weapon, and if so, it was probably hafted by being passed through a wooden handle and secured by a ligature.

Ga. 2.—Another, weighing 1 lb 14 ozs., and of the same form as the last, but not nearly so thick, less concave and more convex. It measures 19″·25 long, 0″·40 thick, 0″·80 broad above, and 1″·83 across the cutting edge, which is sharp.

Ga. 3.—Another similar instrument, not so long, but considerably thicker than the last, and weighing 3 lbs 4½ ozs. It has been figured.[2] It measures 15″·70 long, 0″·90 in breadth at the upper and 0″·90 across the cutting edge, the maximum thickness being 0″·65. The upper end is flattened as if it had been used as a hammer.

Ga. 4.—Another, shorter than the last, and more wedge-shaped than any of the foregoing instruments. It weighs 3 lbs 8 ozs., and is 12″ long. The upper end measures 1″·26 across and the cutting edge 2″·80. The maximum thickness is 0″·70. The cutting edge is blunt.

Ga. 5.—A wedge-shaped celt, weighing 3 lbs 6½ ozs., and measuring 7″·90 long, 1″·85 broad at the top and 3″·20 across the convex cutting edge, which is moderately sharp.

[1] *Op. cit.*, Pl. II, figs. 1 *a* and 1 *á*.
[2] *Op. cit.*, Pl. II, figs. 1 *b* and 1 *b'*.

It is 0″·76 in thickness at the middle, but thins off at the upper end, where it is not more than 0″·40 thick. There is a slight convexity between the two ends, and the sides are convex. One broad surface is more convex than the other. The upper end is flattened out somewhat, as if it had been used for hammering, but this is not recent. It has been figured.[1]

Ga. 6.—A celt, 5″·45 long, and weighing 1 lb 9 ozs. It measures 3″·60 across the cutting edge and 2″·10 at the upper end, which has its border slightly convex, the lateral borders being concave, each with two surfaces formed by a vertical ridge. One surface of the celt is flat and the other convex. The cutting edge is unsymmetrical, evidently due to use. It is 0″·48 in thickness at its middle. This is a world wide form.

This celt may be compared to the copper celt, *figure 246*, No. 10, from the county of Waterford, figured by Sir W. Wilde,[2] although its cutting edge is not so broad or rounded. The following example *Ga. 7* also resembles it. They illustrate Sir W. Wilde's supposition that the first makers of these implements "having once obtained a better material than stone, repeated the form they were best acquainted with; but economized the metal, and lessened the bulk by flattening the sides."

Ga. 7.—Another, of much the same outline as the last, but smaller, weighing 1 lb 1½ ozs., with a length of 5″, and a breadth of 3″ across the cutting edge, and of 1″·40 above. It differs from the last in having one surface so convex as almost to form a ridge, whilst the opposite surface is somewhat concave. Its maximum thickness is 0″ 55. The sides are slightly concave from above downwards expanding towards

[1] *Op. cit.*, Pl. II, figs. 2 *a* and 2 *á*.

[2] Cat. Ant. Mus. Roy. Irish Acad., p. 363.

the cutting edge, which is only slightly convex and not very sharp. The upper border appears as if it had been used as a hammer.

Ga. 8.—Another flat celt, better made than the foregoing, flat on one surface and slightly convex on the other, and with the sides more concave from above downwards, the upper end being slightly expanded, and the lower portion considerably so, with a convex cutting border moderately sharp. It weighs 1 lb 15 ozs., and is 6″·75 long, with a breadth of 3″ 80 across the cutting edge, and 1″·90 at the upper end, the greatest thickness being 0″·52; but it is thinner towards both ends, and its narrowest portion is about one inch below the upper border. It is a common type found in many countries.. It resembles the celt figured by Evans[1] from Butterwick.

This and the following six axe-shaped celts are a further illustration of the economy practised by these early workers in metal, in which the sides of the instrument are cut out, and the upper end narrowed, the cutting edge being a broad lunette.

Mr. Evans says that "celts resembling these Gungeria specimens have been found at Tel Sifr, in Southern Babylonia. Some from that place, and from the island of Thermia, in the Greek Archipelago, are also in the British Museum. Nearly similar instruments, said to be made of copper, have been found in Austria, Denmark, Sweden, Hungary, France, and Italy."

Ga. 9.—A much larger celt of the same type, measuring 8″·90 in length, and weighing 4 lbs 11 ozs. It is much expanded across the cutting edge which is highly convex but blunt, whereas the upper end is narrow, not measuring more

[1] *Op. cit.*, fig. ii, p. 41.

than 1″·60 across, whilst the cutting edge has a breadth of 6″·75. The sides are much concave from above downwards. The maximum thickness is 0″·75, but it thins off above and below, and the upper is as sharp as the lower border or cutting edge. This and the following five celts belong to one and the same type, and resemble the Irish bronze celt described and figured by Sir W. R. Wilde[1] from the ruins of Kilcrea Castle, Ireland. It has been figured.[2]

Ga. 10.—Another flat celt of the same kind, but not so thin and narrow above. It weighs 3 lbs 5½ ozs., but a considerable piece has been cut off above for analysis, so reducing the weight. This section shows the pure character of the copper. It measures, total length 8″·50 ; breadth across cutting edge, which is much hacked, 5″·90 ; breadth above 1″·75 ; maximum thickness 0″·65, but thinning off above and below. One surface slightly concave, the other flat.

Ga. 11.—Another flat celt of the same type but broader above. It weighs 3 lbs 3 ozs., and is 7″·50 in length. Its cutting edge bears unmistakeable signs of use, as it is worn away and is now only slightly convex. It has a transverse breadth of 5″·90, while the upper end is only 2″·15 in breadth. The maximum thickness is at the middle, as in the previous specimen, 0″·60, but the weapon is slightly thinned away above and beveled off, as in all, at the cutting edge. One surface is nearly flat and the other moderately convex.

Ga. 12.—Another flat celt, weighing 3 lbs 10 ozs., and measuring 8″·10 in length and 0″·62 in thickness ; but the celt is nearly as thin at its upper end as it is at the unsharpened cutting edge which is very convex. It measures 4″·50 across the upper end by 2″·50 in breadth.

[1] *Op. cit*, p. 364, fig 247. [2] *Op. cit.*, Pl. ii, figs. 1*c*. and 1*c*.′

Ga. 13.—Another flat celt weighing 3 lbs 8½ ozs., and measuring 8″·60 in length. The sides are not so concave as in the previous celts. The breadth across the celt above is 2″·10, and across the cutting edge 5″·70; but the edge, as in others, does not appear even to have been sharpened. One surface is flatter than the other, and a ridge runs down the lateral border as in *Ga. 6.* It is only 0″·50 thick, and it thins off at both ends.

Ga. 14.—Another, 9″·10 long with broad upper end 3″·20, and concave lateral borders, the cutting edge having a breadth of 6″·20, and being only moderately sharp. It is more rudely made than the six foregoing implements, and has apparently been in use, as the edge bears signs of wear. Its maximum thickness is 0″·48, and it thins off towards both ends. It weighs 4 lbs 2½ ozs.

Ga. 15.—Another flat celt, belonging to a shorter and more compressed type, with a rounded upper border and a very much expanded and rounded cutting edge. It weighs 1 lb 14 ozs., and is 5″·75 in length. It measures 5″ across the cutting and 2″ across the upper border. Both sides are more or less convex, and the lateral borders slightly concave as they approach the cutting edge, which is sharp. Its maximum thickness is 0″·50, but it thins off considerably towards the upper end. It has been figured.[1]

Ga. 16.—Another type of instrument, long and thin, with a rounded cutting edge, with a marked expansion forming a kind of shoulder at the commencement of the cutting edge. It measures 22″·60 in length, with an average thickness of 0″·25, and it weighs 2 lbs 6 ozs. The cutting edge is more than half a circle, and has a diameter of 3″·90, while the upper end is only 1″·20 in breadth. The upper edge is also

[1] *Op. cit.*, Pl. ii, fig. 36.

a cutting surface, and is as sharp as the lower border. It has been figured.[1] The margins have a crimped appearance, due to the hammer-marks, which also cover its whole surface.

Ga. 17.—Another like the last, but better finished, and with its upper end only moderately thinned off. It weighs 2 lbs 14½ ozs, and its length is 21″·75, the greatest breadth across the sharp cutting edge being 3″·90, and at the upper end 0″·80, the thickness being 0″55. One side is flat and the other convex. Hammer-marks are scarcely visible and only on the margins.

Ga. 18.—Another like the last but not so long or thick, and weighing 1 lb 13½ ozs. It measures 19″·75 long and 0″·40 thick. It is 3″·50 across the cutting edge and 0″·80 at the upper end. One surface is flat and the other convex. The cutting edge is sharp and also the opposite end.

Ga. 19.—A flat celt or axe-head with the same form of cutting edge as in these elongated forms. It is a short broad type, weighing 2 lbs, and measuring 6″·80 in length. The upper end measures 3″·90 across, and from it to the expansion of the cutting edge in a vertical line is 4″, the depth of the cutting surface being 2″·80, the sides being nearly parallel. The thickness is inconsiderable, being only 0″·30. There is a flat and a concave surface, and the sides are very thin, the upper end having also a cutting border. It has been figured.[2]

Ga. 20.—Another like the last, weighing 2 lbs 3 ozs., and measuring 6″·50 long, 6″·10 across the cutting border, and 3″·90 in breadth above. It is 0″·34 thick.

Ga. 21.—Another like the last, weighing 2 lbs 7½ ozs., and measuring 6″·75 long, 6″·80 across the cutting border, and 3″·90 in breadth at the upper end. It is 0″·37 in thickness.

[1] *Op. cit.*, Pl. ii, fig. 1 *c* 1 *c′*. [2] *Op. cit.*, Pl. ii, fig. 3 *c*.

Ga. 22.—Another, weighing 2 lbs 12 ozs., and measuring 7″·25 long, 6″·25 across the cutting edge, 3″·90 in breadth above, and 0″·39 in thickness.

Ga. 23.—A thin plate of silver resembling the outline of the front of a bull's head, the lateral downwardly curved processes corresponding to the ears, no horns being represented. The lower half of one of the processes is contracted and expanded three times, the tip forming a narrow termination to the last dilatation. In these details these processes do not resemble horns. This plate is about the thickness of ordinary paper: and it measures 4″·65 in length, with a maximum breadth across the processes of nearly 6″.

Ga. 24.—Another and similar plate but with a notch above, this feature being but slightly marked in the previous specimen: length 4″·60, breadth 6″.

Ga. 25.—Another plate 4″·10 long and 5″·50 broad.

Ga. 26.—Another plate 3″·90 long and 5″·60 broad.

Ga. 27.—Another plate 3″·90 long and 5″·30 broad, Figured.[1]

Ga. 28.—Another, with the notch and with fine long-tapered processes: length 3″, breadth 5″·40.

Ga. 29.—Another like the last but without a notch: length 3″·05, breadth 5″·40. Figured.[2]

Ga. 30.—Another, 2″·80 long and 5″·10 broad.

Ga. 31.—A thin silver disc, slightly concave and crimped at the margin. Diameter 5″·25

Ga. 32.—Another similar disc: diameter 4″·80.

Ga. 33.—Another similar disc: diameter 4″·60.

Ga. 34.—A fragment of a disc, the border stamped with a line of little dots: length 3″·40, and breadth 2″·90.

[1] *Op. cit.*, Pl. ii, fig. 5 *b*. [2] *Op. cit.*, Pl. ii, fig. 5 *a*.

Salem.

This area is an extensive district in the Presidency of Madras, and is bounded on the north by Maisur and North Arcot, on the east by Trichinopoli and South and North Arcot, on the south by Coimbatore and Trichinopoli, and on the west by Coimbatore and Maisur.

Numerous tumuli have been found in this district and the objects exhibited in this case were removed from some of them. According to the Revd. Maurice Phillips, who has described them,[1] the various kinds which he has recognised do not differ in general outward appearance. "They present themselves to the eye as mounds of earth and small stones, of various sizes, circular in shape, and often surrounded with circles of large stones. They measure from 3 to 20 feet in diameter and from 1 to 4 feet in height. Very often in the stone circles, four large stones opposite the four points are seen "towering above the others," and in those tumuli "the inside of which is formed by four perpendicular stone slabs in the shape of a cist or a box," *i.e.*, in the *kistvaens* the "entrance is from the east." With regard to their internal structure he divides them into two classes, *1st*, those tumuli the inside of which is formed by four perpendicular stone slabs in the shape of a cist or a box, and *2nd*, those which have no internal lining of stone. He divides the latter class into two groups, *1st*, those "in which large earthen urns baked in fire containing human bones, small urns, and ornaments are found, which urns appear to have been intended to incase the chamber instead of perpendicular stones; and *2nd*, those forms the chambers of which "have no artificial covering."

[1] Rep. of Tumuli or Ancient Burial Places in the Salem District, illustrated by photographs, Madras, 1872. Ind. Ant., Vol. II, 1874, p. 223, two Plates.

Mr. Phillips proceeds to say that after clearing away the mound and stones, it is found generally, but not invariably, that the mouth of the tumulus is covered with a stone slab varying in size from 2 feet long by 2 feet broad, and 4 inches thick, to 9 feet long, 6 feet broad, and 14 inches thick * * *. The chambers vary much in size. Some of them are as small as 3 feet long, 2 feet wide, and 2 feet deep; and others are as large as 5 feet long, 3½ feet wide, and 4 feet deep. Those in the form of *kistvaens* "generally contain small urns and iron implements, but no bones except very small pieces which appear charred." In unlined tumuli with urns, these vessels "invariably contain human bones and small vessels, and very often some iron implements and ornaments." It would appear probable that the human remains found in these urns were burnt before they were placed in them as the bones are generally found in layers one above the other. The dimensions of the ill-defined chambers of these unlined tumuli, or barrows, have not been satisfactorily ascertained.

Mr. Phillips classes the objects found in the tumuli as 1st, Pottery; 2nd, Human bones; 3rd, Ornaments; and 4th, Iron implements. The pottery consists "of urns, vases and other vessels of different shapes and sizes. The large urns * * are so brittle that they invariably fall to pieces by their own weight as soon as the surrounding earth is removed, so that it has been impossible to procure one unbroken specimen. This, however, is not a great loss, for there is nothing about them curious or uncommon either in shape, size, or colour. They much resemble the large chatties or *sāls* now used by the Hindoos to hold water or grain in their houses." The vessels here exhibited, Mr. Phillips says, contained only "fine sandy earth or ashes, which in most cases

had become a hard mass." It will be observed that some are black and others red, while some are black inside and red outside and *vice versâ*. The black colour on examination is found to be a thin pellicle, and in its general character it resembles the black substance occasionally used at the present day in Bengal in colouring vessels for holding water, &c., but not for cooking purposes. This substance consists of a mixture of shell lac, lampblack and linseed oil. The shell lac is first heated and when soft a sufficient quantity of lampblack is mixed with it to make it thoroughly black; a few drops of linseed oil being added. When cool it forms a hard brittle mass, and, to apply it, the vessel is rapidly rotated on a turning wheel and the shell lac being pressed against it, the heat produced by the friction being sufficient to soften the shell lac which adheres to the vessel in a very thin layer. To give this a polish it is rubbed with a folded *quoura* leaf or spathe. Dr. Hunter says that in Madras the surface of pottery is coloured black by rubbing it with the juice of *Abutilon indicum*, and, according to him, the vessel "is again fired and a species of smear is produced which resists acids and water." Mr. Mallet removed some of the black colouring matter from a fragment of this Salem pottery, but heat was ascertained to disintegrate it and wholly to destroy the black colour. Many of the forms of pottery here exhibited can be matched by Bengal patterns of the present day.

The human bones found in these tumuli were chiefly obtained in those containing urns, but fragments were also found in the *kistvaens*.

The ornaments consist chiefly of beads of the same character as those discovered at Bhuila, Indrapura, &c.

The only implements found are of iron but they have generally been in too decayed a condition to determine their

forms satisfactorily.[1] No stone implements appear ever to have been found. The age of these tumuli must of course be a matter of pure conjecture, but the few facts here indicated would seem to suggest that their antiquity is not very great, indeed, that they may be, comparatively speaking, quite modern and within the historic period as made known to us by such monuments as Bharhut and Sanchi.

In Cabinet No. 5.

Sm. 1.—A *ghārā* measuring 6″ high and 8″·25 in diameter with the mouth 5″·75 wide externally and 3″·75 internally. The inner surface is black glazed and the outer surface reddish-brown, but it has once been glazed red with a layer of black on it.

This and the following objects were presented by the Government of Madras, March, 1873.

Sm. 2.—A *chukka* 5″·25 high and about 5″·50 in diameter with the mouth 1″·75 wide. It is coloured black externally and internally.

Sm. 3.—A *chukka* measuring 3″·50 high, 4″·30 in diameter with the mouth 2·″ 77 in diameter externally. Black internally and externally.

Sm. 4.—Another *chukka* measuring 3″·75 high by 4″·30 in diameter and with the mouth 2″·50 wide externally. Coloured black externally and internally.

Sm. 5.—A *chukka* 3″·25 high, 4″·25 in diameter and with the mouth 2″·60 wide externally. Black externally and internally.

[1] Mr. Phillips states that bronze vessels have been found in tumuli on the Nilgiri Hills, along with iron implements. Mr. Breeks mentions that two bronzes discovered by him in different cairns had the following constitution, as determined by the Government chemist, Mr. Broughton :—

Tin	29·89 per cent.
Copper	70·11 „

Sm. 6.—A small vessel, 3″·25 high, with a mouth 2″·40 wide, the body of the vessel much expanded and with a sharp edge all round. Black inside and outside.

Sm. 7.—A vessel 5″·75 high and 7″·50 in its greatest diameter and 4″·50 in diameter at the mouth, black inside and reddish brown externally where the black colour has disappeared.

Sm. 8.—A bowl-shaped vessel measuring 3″·60 high with a diameter at the mouth of 5″·54, and of 6″ a short way below it, coloured black inside, but the black has disappeared externally.

Sm. 9.—Another but smaller, 3″·25 high by 4″·75 wide at the mouth. The black colour has all but disappeared internally and externally.

Sm. 10.—A much smaller vessel of the same kind, 2″·10 high and 3″·90 wide at the mouth; black internally and externally.

Sm. 11.—A still smaller but similar vessel 2″·30 high and 2″·90 wide at the mouth; black internally and externally.

Sm. 12.—A much smaller, 0″·95 high by 1″·95 in diameter at the mouth.

Sm. 13.—An earthenware vessel 5″·75 high and 6″·75 in diameter at the mouth. There is a slight expansion external to the mouth for about one inch, after which the vessel rapidly contracts to the base which has a diameter of 2″·75.

Mr. Broughton also pointed out that some old fragments had a large amount of tin, and approached nearly to speculum metal; and he added the interesting observation that he had bought in the Calicut bazar some brass basins, which, like all such native ware, consisted really of bronze and had the following composition:—

Tin	22·87
Copper	77·13

This, however, is very different from the composition of ancient bronze. *Breek's Primitive Tribes and Monuments of the Nilgiris, p. 94.*

Sm. 14.—A plate-like earthen vessel measuring about 1″·75 high, and 8″·15 in diameter: coloured black inside and outside.

Sm. 15.—An earthenware stand for *ghārās* and such like vessels. It belongs to a form at present in daily use. It is of a compressed hour-glass shape abruptly truncated at each end but wide at the middle; one-half has been broken away but what remains is 2″·45 high and 4″ in diameter at the perfect end.

Sm. 16.—Another stand but larger, measuring 5″·10 high with an external diameter below of 8″·20 and of nearly the same above, but this end is injured. The internal diameter of the contracted portion of the stand is about 4″·75. It has its own natural red colour.

Sm. 17.—Another stand but very much expanded at either end, the centre being reduced to a short tube having a diameter of only 0″·60. The expansions are nearly flat and the broadest is 3″·70 in diameter, and the other 3″·50. The height is 2″.

Sm. 18.—An earthen vessel 6″·75 high, in form resembling a wine glass but with the receptacle perforated by a hole which passes through the stem and base. The stem is short and has a prominent rounded moulding at its middle, and the base is but little expanded for the size of the portion above.

Sm. 19.—A fragment 3″·70 long of the stem of a vessel, and having two rounded mouldings. It has evidently had a loop at one end, the other having been expanded probably like the foregoing vessel.

Sm. 20.—Part of a human skull consisting chiefly of the occipital and frontal bones, much injured.

Sm. 21.—A fragment of the left side of a human lower jaw.

Sm. 22-23.—Two human molar teeth.

Sm. 24.—A left human molar.

Sm. 25.—The greater part of a left femur but in four pieces and wanting the two extremities.

Sm. 26.—The penultimate fourth of the shaft of a right human tibia.

Sm. 27.—The upper part of the shaft of a right human femur.

Sm. 28.—The upper portion of a left human femur.

Sm. 29.—Part of the upper portion of a left human humerus.

Sm. 30.—Part of the inner side of the upper portion of a left human tibia.

Sm. 31-32.—Two portions of human long bones.

North Coorg.

Muribetta Hill.

Coorg is a province in Southern India surrounded on its western, northern and southern sides by the mountains of the Western Ghats and on the east by Maisur. The *kistvaens* which yielded the following objects were situated on the top of the Muribetta hill, North Coorg, and were excavated by Major R. A. Cole, who gives the following meagre account of them:[1] "Some had concentric rows of upright stones and two of them had upright slabs arched above, so as evidently to have formed an arched entrance within the enclosure. Portions of the arches have been destroyed by the ravages of time. The space within the concentric rows of stones was excavated, and earthen vessels of the exact pattern and description found elsewhere were discovered, but *all in miniature* * * *. Several beads and tubes, bored through and evidently portions of necklaces

[1] Proc. As. Soc. Beng., 1869, p. 202: Ind. Ant., Vol. II, 1873, p. 88.

were also found. These are of the colour and description of agate and have circles in white round, with a zigzag pattern in white in the centre."

The objects found consisted of some small earthenware vessels, a few beads, &c., and a curious metallic disc.

M. B. 1.—A vessel of black unbaked clay on three short legs,[1] its total height being 3″·55.[2] Its greatest external diameter is 2″·75, but it contracts towards the mouth which has an internal diameter of 1″·60. The clay of which it is made is coarse and full of little silicious particles. It appears to have been covered with a coloured layer of some kind, of a reddish colour, but now much cracked and decayed.

This and the following objects were presented to the Asiatic Society of Bengal by Captain R. A. Cole on the 4th August 1869.

M. B. 2.—A small bowl-shaped black earthen vessel covered with a black layer of some kind, probably shell lac and lampblack. It is much broken. Height 1″·45, diameter of mouth 2″·55.

M. B. 3.—A minute *chatti*, coloured like the last: height, 1″·35: diameter at middle, 2″·15: diameter of mouth external 1″·88: width at neck, 1″·75.

M. B. 4.—A still smaller vessel of the shape of a *ghārā* retaining here and there the remains of the black colour with which it had been covered. It is 1″·45 high: 1″·55 in diameter at its widest part, 0″·88 in width at the neck, and 1″ across the mouth.

M. B. 5-10.—Five carnelian beads,[3] one a small disc 0″·35 in diameter and 0″·15 in thickness; the remaining

[1] Oldham, Proc. As. Soc. Beng., 1869, p. 226, Pl v, fig. 1.

[2] There is an error of more than one inch in the height of the vessel as given by Dr Oldham, *Op. cit.*

[3] *Op. cit.*, Oldham, p. 227, Pl. v, fig. 5.

four being cylindrical in form and varying in length and diameter, the shortest being the broadest and measuring 0″·52 in length and 0″·30 broad, and the longest the narrowest, 0″·90 long and 0″·22 thick. The disc is ornamented on both sides along the margin by short lines filled with white enamel, and four of the cylindrical beads are surrounded with a varying number of white lines of the same nature, the centre line in two of the beads being serrated or zig-zag. These lines have been cut and filled up with remarkable accuracy, and the beads are all well and regularly bored, so that these arts must have attained considerable perfection at the time when these ornaments were made. Similar beads are exhibited among the Indrapura finds. *Ir. K. 36*, p. 128 of this Catalogue.

M. B. 11.—A disc of copper 1″·09 in diameter and 0″·13 thick except around the central hole which is surrounded by a raised border which increases the thickness to 0″·17. This round hole is 0″·27 in diameter. A slit 0″·07 in width and widening to 0″·10 externally runs outwards from it. Eighteen small irregular eminences are visible around the margin of the disc, each presenting a narrow gilt groove that appears to have been continuous with the two flat surfaces of the disc, the intervening portions being uncovered with gold, and rough as if either broken or unfinished. The disc is therefore apparently only a portion of an ornament of some kind, but of what nature it is impossible to conjecture. As pointed out by Dr. Oldham, the gold seems simply to have been beaten on to the copper,[1] and he observes, "whatever the process adopted, the result is excellent and abundant proof that the makers of this little ornament, the manufacturers of this early specimen of imitation jewellery, had advanced

[1] *Op. cit.*, p. 292, Pl. v., figs. 6 and 7.

far beyond the earlier stages of the metallurgic arts."

The disc was weighed by Dr. Oldham and found to be 170·25 grains, and the sp. gr. of the mass was ascertained to be 8·11. On testing it he found it "to be very nearly pure copper, the only other constituent present being earthy impurities."

Coorg.

The following objects are also from the tumuli of Coorg, but no facts connected with their discovery or regarding the nature of the tumuli in which they were found have been communicated to me.

Cg. 1.—A large *ghārā* measuring 1′ in height, 1′ in diameter. It is very much broken, and indeed it chiefly consists of its consolidated earthy contents, to the outside of which parts of the walls of the vessel still adhere.

This and the following specimens were presented by the Chief Commissioner of Maisur, October 1869.

Cg. 2.—A *ghārā* measuring about 8″ high and 8″ in diameter and entire with the exception of one side of the mouth. It is filled with earth.

Cg. 3.—A small *ghārā* 4″·75 high and about 5″ in diameter, entire, but filled with earth, with some charred remains and calcareous looking masses, probably the remains of human bones.

Cg. 4.—An amphora-like vessel with three short legs, the total height having been about 10″·50, but all the legs are broken.

Cg. 5.—Another similar vessel about 11″ high, the mouth being broken at one side and only one leg entire.

Cg. 6.—A short (1′ 6″·50) much rusted iron sword with a maximum breadth of 1″·25. It is of an elongated leaf

shape and it gradually tapers towards the pointed end. There is a contracted portion at the hilt for fitting into the handle, and, near its end, there is a slight dilatation perforated by a small hole doubtless for fastening the handle on to the iron.

Cg. 7.—Portion of an iron spear including the head and part of the tang. The head is long and lanceolate, what is left of it measures 6″ in length, and 1″·15 in breadth, the remaining portion of the rounded tang being 10″·75 long and 0″·55 in diameter.

Cg. 8.—The blade, probably of a battle-axe, wedge-shaped and resembling some stone celts. The cutting edge is convex and the sides straight but convergent: length 4″·50, breadth across cutting edge 1″·90, breadth across opposite end 1″·10, thickness 0″·45.

Cg. 9.—A smaller wedge-shaped piece of much decayed iron: length 2″·50, breadth across broad end 2″·20, at narrow end 0″·45: thickness 0″·45.

Cg. 10.—A much decayed fragment, probably the blade of a knife of some sort: length 5″·60, breadth 1″·20, thickness 0″·25. There is a kind of hooked projection at the base of the dilated portion.

Cg. 11.—An elongately leaf-shaped arrow-head 2″·30 long with a maximum breadth of 0″·80 and about 0″·25 in thickness, one surface being slightly concave and the other convex.

Cg. 12.—Portion of an arrow-head, 1″·80 long, 0″·35 in breadth at the base and gradually expanding to 0″·60 at 0″·52 from the tip · 0″·15 in thickness.

Cg. 13.—A four-sided iron nail of a kind now in general use, *viz.*, with an expanded and flattened head projecting more at one side than the other: length 6″; 0″·35 in thickness at the middle.

Cg. 14.—A bent piece of iron which has apparently had both of its ends pointed. It has been probably used as a clamp of some kind: length of one limb 3″·50, greatest breadth 0″·70, thickness 0″·12.

Cg. 15.—A fragment of another and similar clamp, but more open: length along curve 5″.

Cg. 16.—A piece of much decayed iron 3″·50 long, rod-like but expanded and rounded off at one end which had probably a cutting edge: breadth at rod-like part 0″·50, across expanded portion 0″·75.

Cg. 17.—Four other fragments of iron rods, one with a slightly dilated end and measuring 1″·25 long.

Cg. 18.—Seven fragments of iron, the largest 4″·25 long by 3″ broad and 0″·37 thick, probably portions of swords and axes.

Bellary.

This is a district in the Madras Presidency lying between Mysore, the districts of Cuddapah and Kurnool and the territory of the Nizam. Its chief town is situated on an arid plain at the foot of a great granitic rock, 450 feet high. The following small piece of baked clay pottery was found on a hill to the north of the foregoing rock, lying on the surface, probably washed down from terraces and rock shelters.

By.—A small flat piece of pottery with a hole in the centre, 0″·40 in diameter and with the outer border broken and irregular in outline. It seems to have consisted of a series of projections with intervening pillars, a character which recalls the small copper and gold disc from Coorg. It measures 1″·40 in maximum breadth and 0″·37 in thickness.

Presented to the Geological Survey of India by R. B Foote, Esq., and transferred to the Indian Museum, 24th August 1882.

Prome.

Three cinerary urns from the above-mentioned locality but no information has as yet been supplied regarding the conditions under which they are found.

They all contain human bones that bear unmistakeable evidences of the action of fire.

Pe. 1.—This vessel of thick red baked clay is almost basin or bowl shaped, with a rounded under-surface continuous with the sides, and a wide mouth. It measures 5″·50 high by 9″ in breadth and 7″·50 in width at the mouth.

This and the two following urns were presented by the Rev. Dr. Stevens of Prome, 20th November 1883.

Pe. 2—Is a large lotah-like vessel of baked red clay, measuring 6″·50 × 6″·30, the mouth being 2″·75 in width, but the mouth is broken. There is a simple ornament around the neck of the vessel consisting of a number of graved parallel lines and two notched lines with a band of elongated triangular figures below, the tips touching another notched line.

Pe. 3.—A smaller lotah measuring 4″·25 high, 5″ broad and 3″ in width at the mouth. It is ornamented with a band of concentric grooves.

All of these three forms are represented by urns found in the Nilgiris.

Balūchistān.

Makrān, the southern portion of Balūchistān, the most eastern Province of the Persian Empire, was anciently known as Gedrosia. It formed one of the sub-divisions of Ariana and was bounded on the north by Drangiana and Arachosia, on the south by the Mare Erythræum, on the east by Indo-Scythia, and on the west by Carmania. The inhabitants of the sea-coast were known to Greek authors as the

Ichthyophagi, and those of the interior as Gedrosi. The term Makrān now applied to the southern portion of Gedrosia, Major Mockler[1] says, is a word of doubtful derivation. The Balūchis who now inhabit this province of Persia claim to be of Arab descent, and to have come originally from the neighbourhood of Aleppo, in the end of the 7th century, and hence, as Major Mockler observes, "the ancient history of Makrān and of the people who inhabited it before the Arab invasion is buried in oblivion." The eastern portion of Mākrān is, however, occupied by a people called Brāhui who are a "race distinct from the Baluchis, and speak a totally different language" (Kurdi or Kurdgātī) which Major Mockler thinks may perhaps belong to the "Uralo-Finnish group of Turanian languages; whereas Baluchi is an Aryan tongue and a sister language to Pahlavi, which it resembles in many respects."

The objects exhibited in this Cabinet were obtained by Major Mockler in certain ruined towns in Makrān and from an extensive series of tombs associated with some of them.

Mr. W. T. Blanford[2] described some of the following remains, in 1876, as they had been sent to him by Major Mockler for description.

The objects exhibited in this Cabinet are from a number of localities, but only the more important ones mentioned by Major Mockler will be indicated:—

Sutkāgen Dōr, about 40 miles north-west of Gwādar, was discovered by Major Mockler, in 1875, to be the site of an old village, and one buried house which he excavated he found to be built of burned bricks 12″ × 6″·25 × 2″·50 and to measure

[1] Journ. Roy. As. Soc., Vol. IX, n.s., p. 121, Pl. x, figs.

[2] Proc. As. Soc. Beng., 1876, p. 172: *Op. cit.*, 1877, p. 157, Pl. ii.

about 26′ in length, by 17′ in breadth. In the interior of this house were found a few fragments of flint knives, charcoal, and a large earthen pot. Major Mockler also laid bare what he supposes may have been the ruins of a temple, and over this there was a stratum of broken pottery, charcoal, bones, and flint knives.

The foregoing ruin of a temple (?) lay at the foot of a *bund* which had been erected to protect it from the floods of the river Dasht, and, in the alluvial soil which covered it, he found a stratum of broken pottery, charcoal, bones, flint knives, &c. The neighbouring alluvial soil was found permeated with charcoal.

Some mounds below the Eastern Balmani or bunds, when excavated, disclosed "a number of oblong inclosures, roughly built of stone, averaging 8′ or 9′ in length, by 4′ or 5′ in breadth; not all pointing in the same direction, but sometimes running at right angles to each other." These mounds appeared to occupy old sites, as walls were found above walls at different angles, and in the very lowest walls Major Mockler found pottery embedded; "and, below their foundation, stone knives, bones and pieces of copper were met with in great quantities. In several of these enclosures," he also found "wide mouthed earthen pots about 2½′ high, filled with earth, stones, bones (occasionally charred), teeth, charcoal, and, in one, a small stone knife * * *. The mouths appeared to have been closed by a stone * * * * * *" From these enclosures he also removed "pieces of shell and pottery, bracelets, stone cubes, beads in stone and pottery, pieces of copper bracelets, and other instruments, grinding stones, some flattish on one side, others round like small cannon balls, and, near the surface, clay marbles and little earthenware-pots × × ×" and, associated with the last, was a large

earthen pot, and three round flat stones, about 12″ in diameter and 6″ thick. In the same mound two smaller but similar ones were also found. "The people have a tradition that the sea passed close to this place in former times," and that it was a fishing village with its fleet of boats.

The next important site described by Major Mockler is a place called Dāmba Koh or Dāmbāni Koh (the hill of '*dāmbs*,' *i.e.*, cairns) where tombs occur in profusion on a small range of hills.[1] "They are all of them square in shape, narrowing towards the top, and each has one door with a long slab of stone for a lintel, the mouth of which generally faces up-hill. They are built on the solid rock forming the face of the hill, and, owing to the great slope in some instances, the wall in which the door is placed is often not half the height of that which faces the plain below."

"The interior of these structures is somewhat dome-shaped, the walls being benched in towards the top so as to form part of the roof, which generally terminates in several large slabs of stone laid across the angles of those underneath, a square appearance, externally, being given by the superposition of small stones." Major Mockler believes that they were originally plastered over with mud inside and out. The largest was about 14′ square, but some small ones did not exceed 4′ square. In one he found a small pot, fragments of a larger one, some reddish hair, and a piece of bone, but others he opened were empty, and he doubts whether half a dozen of these cairns could be found which had not been ransacked and pillaged. When they fall to ruins they almost invariably compose a perfect circle, all traces of the former square shape or of a doorway being lost.

[1] Cairns apparently very similar to these have been found near Fatehpur Sikri. Comp. Arch. Survey Rept., Vol. VI, pp. 13 & 33, Plates ii & iii.

In the neighbourhood of these cairns there are hills "covered with the ruins of stone-built houses * * * *, the remains, in fact, of the city whose inhabitants deposited their dead in the '*dāmbs.*'" These houses were constructed apparently on much the same principles as the 'dāmbs,' but differed from these burial-places in being divided into rooms from 15′ to 30′ square, by stone walls about 2′ thick. "The surface of the interior of the houses, as also of the hill all around, is covered with stones from the fallen walls and with fragments of pottery exactly similar to that found about the '*dāmbs,*' with stones for grinding, &c."

From these houses Major Mockler obtained many differently shaped vessels of pottery (mostly broken), clay and stone beads, grinding stones, sharpening knives, a shell ring, a piece of rope-pattern pottery, a lump of oxide of iron, and a coin, the latter a common Parthian form. At Dāmba Koh he also found the remains of what he supposes to have been a kiln for burning bricks.

Houses, *dāmbs,* and kilns, similar to those just described, were found also at Darmāni bān, about 5 miles south-east of Dāmba Koh. At Jūni, 40 miles south of Dāmba Koh, he found round or oval cairns without any trace of a door, and associated with them there were a few square *dāmbs.* In one of the former he found "pieces of a vessel containing bones, with fragments of two others, and some scraps of iron; in a second was a vessel with a flat back placed upright, and a stone for sharpening knives, and bones; in a third, two copper bracelets (snake-head pattern) a carnelian bead, and bones" * *; from a fourth, a copper bracelet, a small round pot with a coloured pattern, a shell ornament, a stone for sharpening knives, and some decomposed iron were extracted; a fifth contained fragments of a large copper vessel; a

sixth (square "*dāmb*") contained a flat-backed pot (water ?) placed upright, a copper lamp (?), a censer (?) of excellent workmanship, and bones. In one a pit had been dug through the rock for the reception of the pots, bones, &c.

Dāmbs apparently of the oval type existed at a place called Gāti, 6 miles from Gwādar. Some of them were found to contain only human bones, while others yielded fragments of an iron pot and sharpening stones, glazed and unglazed pots of various kinds, and human bones.

Major Mockler is of opinion that the bones of the dead were probably collected "after the body had been exposed to the elements and attacks of carnivora for a certain time, and then placed, occasionally in an earthen pot, but more generally loose on the floor of the "*dāmb*." A pot containing water, and sometimes another with food of some kind, were invariable accompaniments, to which a knife, spear and other weapon, with a stone for sharpening it, and also some of the ornaments of the deceased, were occasionally added." None of the bones, he says, bear any signs of cremation, but charred bones were found in the oblong inclosures at Sutkāgen Dor. Major Mockler however does not regard these as '*dāmbs*.'

In Cabinet No. 6.

Bn. 1.—A globular urn with a wide mouth and made of an extremely coarse gritty, almost black clay, and apparently rudely fired. It measures 6″·80 high, 8″·25 in its greatest diameter, the mouth being 5″·50 in width. It contained some fragments of calcined human bones, *viz.*, the last dorsal vertebra, two astragali, a right calcaneum, a patella, the great trochanter of a right femur, three portions apparently of an *os innominatum*, a fragment of a long bone, three fragments of ribs, and seven fragments of a skull.

From near Surag.

This and the following objects were presented by Major Mockler, August 1877.

Bn. 2.—Nearly the half of an urn like the last and made of the same clay. The bottom has fallen out and the whole lower part of the urn is much calcined and very friable from the action of heat. It has measured about 5″·75 high.

From Kohistān Hill, near Surag.

Bn. 3.—Another urn of the same nature as the foregoing and made of the same material. Its bottom has also been burnt out. It measures 4″·60 high and 5″·60 in diameter.

From Chidīzī.

Bn. 4.—The lower portion of a small unburnt vessel of dark-grey clay, and with a flat bottom. It has a diameter of 2″·80.

From Chidīzī.

Bn. 5-11.—Seven fragments of unbaked dark clay vessels. One fragment, the largest, is part of the mouth of a very large vessel measuring 6″·50 × 5·″50 × 0″·30 thick. It is covered with fine striæ crossing each other at various angles, and this is the character of all these pieces, the ornamentation being more pronounced in some than in others, and in two fragments there are deep parallel grooves separated by cross lines. One rim has an ornament of short vertical lines in pairs. The outsides as well as the insides are ornamented, so that the mouths must have been very wide.

Bn. 12-13.—Two fragments of the rim of a large wide-mouthed vessel of coarse clay and partially baked, being red externally and nearly blackish internally. The conjoint fragments measure 6″·50 × 5″·50 × 0″·37 in thickness. Round the rim externally and internally there is a broad ornamentation consisting of three narrow raised lines, 0″·90, separated from

each other by furrows and each group by a wider interspace, three fine lines enclosing them above and below, with two strokes at intervals below the lowest wavy line. The rest is covered with cross striæ inside and outside.

Bn. 14.—A fragment of an earthen vessel of coarse clay measuring 3″·60 × 2″·25 × 0″·36 and with a rude ornament consisting of oblique striæ defined in little squares.

Bn. 15-24.—Ten fragments of a vessel of coarse partially baked clay covered with striæ.

Bn. 25.—A large pear-shaped vessel[1] of well-baked red clay[2] with a flat bottom, 11″·25 high and 9″·20 in its maximum diameter. It rapidly contracts to a narrow short neck which is completely closed with the exception of a very small hole and over it arches a rope-like loop. It has a short spout at one side, and below the neck there are two lines of wavy ornament running round the vessel.

From the *dāmbs*, or funereal cairns at Gāti, 6 miles from Gwādar.

Bn. 26.—A round (10″·85 in diameter) vessel[3] of well baked red clay, much depressed, 6″·50 deep, flat below, and nearly flat above in the middle. A short tubular orifice with a reverted lip occurs a little above the middle. It is 1″ long with an internal diameter of 1″·20, and, across the lip, the width is 2″·40. Around the part above the spout runs a faintly grooved zig-zag line enclosed between two parallel lines

From the *dāmbs*, cairns, or tombs at Jūni on the east side of the Bay of Gwādar, west of Gwādar.

Bn. 27.—A small vessel of the same form but with a loop

[1] Proc. As. Soc. Beng., Vol. 1877, Pl. ii, fig. 8.

[2] As the clay contains a good deal of saline matter this vessel and many of the others from near Gwādar have been coated with copal varnish to protect them against the moisture of the Bengal climate.

[3] Proc. As. Soc. Beng., 1877, Pl. ii, fig. 4.

on each side for a cord being passed through thus forming a kind of flask. It has a ridge along the side. It is made of a burned greyish clay and has a diameter of 4″·20 and a depth of 2″·35.

Water-vessels of this kind are made at the present day at Erinpura, Rajputana, where Dr. Scully obtained one for this Museum; and others of much the same form have been received from the State of Rewah through the kind assistance of Major Barr. It is interesting to note that in these, the positions of the loops are only indicated by prominent eminences, the significance of which is at once understood as there is a deep groove for the suspending cord.

From the *dāmbs* or tombs at Dāmba Koh, 40 miles west of Sutkāgen Dor.

Bn. 28.—An elongately conical vessel [1] of baked red clay with a short neck and narrow rimmed mouth and a loop on each side below the mouth, and hence resembling a flask. The mouth is turned slightly to one side, and a prominent ridge runs along one surface with short engraved lines placed obliquely backwards along each of its sides. There is also a simple groove running along the sides on which the loops are. It measures 4″·70 long, 1″·50 in greatest breadth, and 1″·32 in thickness.

From the *dāmbs* or cairns at Dāmba Koh.

Bn. 29.—A somewhat globular vase [2] 6″·35 in diameter and 7″·20 high, with an expanded mouth above and a short spout a little way below the neck. It is made of a gritty red clay and is ornamented with some fine concentric lines with intervening short cross-lines. There is an isolated figure like a combination of the letters Z and X. The greater

[1] Proc. As. Soc. Beng., 1877, Pl. ii, fig. 3.
[2] Mockler. *Op. cit.*, Pl. ii, fig 10.

part of the vessel is covered by bold concentric grooves made on the potter's wheel.

From a *dāmb* at Gāti found along with a similar

Bn. 30.—A globular vessel with a wide mouth and little neck. It measures 5″ high and 5″·60 in diameter, of the mouth being 3″·10 wide.

From Chidīzī.

Bn. 31.—A globular vessel with a very narrow short mouth, only 0″·90 in internal width. It measures 4″·20 high and 4″·40 in diameter. The bottom is flat. It is made of red clay.

From Chidīzī.

Bn. 32.—A vessel[1] smaller than the last but of nearly the same shape, but differing from it in having four loops around it for the purpose of suspending it with cords. It is 3″·90 high and 3″·85 in diameter at the middle.

From *dāmbs* at Dāmba Koh.

Bn. 33.—A small round but depressed vessel of red clay with a very narrow orifice above, but the neck is broken off. It measures 2″·90 high, 3″·40 in breadth, the narrow mouth being 0″·50 in width.

From Gird Koh near Wank.

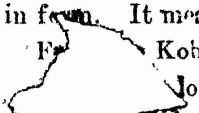
Bn. 34.—A wide-mouthed vessel 3″·70 high, 4″·95 in diameter at the mouth, the lip of which is slightly everted. It is made of red baked clay, and it contained some calcined human bones, *viz.*, the fragment of a left humerus, another probably of a radius, the penultimate phalanx of the middle digit, part of a right scaphoid, some fragments of leg bones, and others apparently of a skull. Associated with these there is the incisor of a ruminant, and a lozenge-shaped piece of copper, probably an arrow-head.

From *dāmbs* at Kārwān.

[1] Proc. As. Soc. Beng., 1877, Pl. ii, fig. 2.

Bn. 35.—A smaller vessel than the last but resembling it in form. It measures 2″·62 high, 3″·85 broad at the mouth.

From Kohistān hill near Surag.



long somewhat tumbler shaped vessel[1] measuring high, 2″·30 in diameter. It has a simple flat bottom 1″·60 in breadth and a diameter at the mouth of 3″·25. It is made of a fine red baked clay.

From Sutkāgen Dor.

Bn. 37.—A saucer-shaped vessel of baked red clay measuring 5″·60 in diameter at the mouth and only 0″·90 in breadth at the base, with a height of 2″·35.

From the hill of Kohistān near Surag.

Bn. 38.—The funnel-shaped spout and part of the side of a large vessel of baked red clay that had been ornamented with a wavy line and some parallel lines scratched on it when the clay was soft. The spout has an undulated mouth with a long diameter of 3″·80 and a transverse diameter of 2″·90, the spout itself being 3″·70 in length. Locality not given.

Bn. 39.—Another and similar fragment[2] made of pale greyish-brown fine clay, but without any ornament. The spout is 1″·60 long, 1″·40 in its long diameter and 1″·15 in its transverse diameter. No locality given.

Bn. 40.—Portion of the mouth of the spout of a red clay vessel. No locality given.

Bn. 41.—Portion of a rope-like handle of a red clay vessel.

Bn. 42.—Part of the side of a globular vessel like *Bn. 31*, with one loop attached.

Bn. 43.—The neck or spout of a vessel with a cross expansion open at either end and evidently intended to represent the head of some animal.

[1] Proc As. Soc. Beng., 1877, Pl. ii, fig 1.

[2] Proc. As. Soc. Beng., 1877, Pl. ii, fig 9.

From Dāmba Koh.

Bn. 44.—An oval mass of red baked clay resembling a large bead but doubtless the sinker of a net: length 1″·60, diameter 1″·40.

Bn. 45.—Another smaller: length 1″·55, diameter 1″

From Sutkāgen Dor.

Bn. 46.—A small depressed bead of red clay, also probably a net sinker: diameter 0″·78.

From Sutkāgen Dor.

Bn. 47.—Half of a bead with four cleanly cut parallel lines on it.

Bn. 48.—A fragment of a vessel consisting of a hard grey clay, almost stone-like, and only slightly reddened externally and marked by rude concentric lines. No locality given.

Bn. 49.—A cylindrical piece of grey unbaked clay 1″·20 long with nearly flat ends and contracted at the middle.

From Sutkāgen Dor.

Bn. 50-51.—Two fragments of large vessels made of a coarse red baked clay, one piece marked internally with wide parallel grooves, the external aspect of both retaining traces of the black and red colour with which they were originally covered. The larger fragment is 8″·50 × 6″ × 0″·36 and the smaller 6″·20 × 4″·40 × 0″·37.

From Dāmba Koh.

Bn. 52.—A small globular urn or vase with a short neck and moderately wide mouth with two loops for suspending it. It measures 4″·85 high and 5″·20 in diameter. The bottom has a breadth of 2″·20 and the mouth of 1″·90. The upper two-thirds of this vessel have been painted dark cho- d below the neck, there is a broad yellow area covered f dark-brown parallel lines placed almost at

right angles to each other in each side of a mesial dark line. The inside of the mouth has also been painted red and yellow.

Bn. 53.—A portion[1] of a vessel like the last but with a much wider mouth. It had apparently four suspending loops and measured 3″·75 high and 4″·20 in diameter. It is made of fine red baked clay and is ornamented round the upper part with seven black parallel lines rudely drawn and two of which encircle a serrated line.

This style of ornamenting and painting *ghārās* may be seen, in the present day, at Delhi.

From Chidīzī.

Bn. 54.—A globular vessel of baked red clay with an equatorial ridge somewhat defined. It measures 6″·20 in diameter. The neck has been broken off and, without it, it is 5″ 25 high. It has apparently been painted similar to the last.

From the tombs at Dāmba Koh.

Bn. 55.—A portion of the side and the spout of a vessel similar[2] to *Bn. 37* and *Bn. 38* but painted like *Bn. 49* and *Bn. 50.* The spout is 2″ long.

From Dāmba Koh.

Bn. 56 (*a*), (*b*).—Two fragments, part of a large vessel made of red baked clay coloured with lines and scrolls in dark-brown, a very primitive style of ornamentation. One piece measures 5″·50 × 4″·80 × 0″·47 and the other 5″·40 × 3″·10 × 0″·48. Locality unknown.

Bn. 57.—Another and similar piece to the last but of a thinner vessel. It measures 5″·50 × 3″·20 × 0″·32. No locality given.

Bn. 58.—A fragment of a handle of a large red clay vessel. It evidently represented the head of the wild goat of Balū-

[1] Mockler. *Op. cit.*, Pl., fig. 7.
[2] Mockler. *Op. cit.*, Pl., fig. 9.

chistān *Capra ægagrus*, as the horns of the figure unmistakeably resemble the horns of that animal. It measures 3″·40 × 2″·50 × 1″·65. The horns and part of the handle against which they rest are partially coloured black.

From Dāmba Koh.

Bn. 59.—The mouth of a large vessel made of rather coarse red baked clay and part of the side which has been grooved and coloured yellow. It is surrounded by a strong rim and has a diameter of 9″. In its thickest part it measures 0″·90.

Bn. 60.—An elongated channeled spout of a large vessel attached to its side which has been ornamented by a broad raised band and painted yellow. What remains of the spout measures 10″·75 long with a diameter of 3″·75 and depth of 1″·75.

Locality unknown.

Bn. 61.—The bottom of a baked red clay vessel, covered internally with a pale yellow glaze. It measures 3″·35 in diameter.

Bn. 62.—A fragment, 4″·40 × 3″·50 × 0″·80, of a large vessel made of a very coarse almost gravelly clay. It has a broad raised band running across it, and is covered with a pale yellow decayed glaze.

From Dāmba Koh.

Bn. 63.—An amphora-like vessel, 8″·75 high, elongately pear-shaped, and rapidly contracting towards the neck which is surmounted by a short dilated mouth about 2″ in diameter and surrounded by a strong rim. Below this there are two loops opposite each other. The maximum diameter is 4″·55. It is covered with a coarse green glaze.

From *dāmbs* at Gāti, 6 miles from Gwādar and found associated with fragments of iron and bones.

Bn. 64-6. Two small vases, each with a couple of loops

below the dilated mouth, both being covered with a coarse green glaze. One measures[1] 3″·25 high with a diameter of 2″·80 and a diameter of 2″·20 across the mouth, and the other 3″·55 with a diameter of 2″·65, and width of 1″·95 across the mouth.

From Gird Koh near Wank.

Bn. 66-83.—Eighteen fragments of vessels made of a yellowish or greyish earthenware, a kind of coarse porcelain, and generally glazed externally and internally with a coarse glaze of various tints of green or blue.

Bn. 84-96.—Thirteen beads of similar earthenware, covered with a turquoise blue glaze.

From Sudatmand near Jashk.

Bn. 97.—A bead of the same material as the foregoing beads, covered with a dark-green glaze ornamented with six large yellow spots each with a black centre.

From Kohistān hill.

Bn. 98 (a) (b).—Two fragments of a plate of baked red clay and smudged with a coarse greenish, yellow, and brown glaze. Two lines have been scratched when the clay was soft along the rim, and from these triangular figures depend enclosing cross lines, and other scroll-like lines occur on the central portion. The two fragments conjointly measure 9″·90 × 6″ × 0″·25.

This plate has two holes bored through it along one of the fractured surfaces as if it had been once broken at this part and repaired with wire, as is occasionally done with crockery in the present day.

From Balasar, 9 miles east of Chubbar.

Bn. 99-106—Eight fragments of a baked red clay basin covered with a dark-red glaze over which is a yellow glaze

[1] Blanford. *Op. cit.*, Pl. ii, fig. 7

defining oval medallions enclosing figures resembling rude representations of *fleur de lis*—figures, also in yellowish glaze, these medallions being separated from each other by erect oblong areas in yellow. The centre of the plate has apparently been green. A portion of it has been figured.[1]

From Balasar.

Bn. 107-108.—Two portions of a basin or bowl-shaped vessel of baked red clay glazed rich green and ornamented with curved, angular and other lines in black glaze. One portion is the greater part of the bottom of the vessel and the other a fragment of the side of this vessel or of another and similar bowl. It has been figured by Mr. W. T. Blanford.[2]

From Balasar.

Since the foregoing portion of this catalogue was printed, I have revisited Delhi, and have seen the manufacture of the well known Delhi pottery, coloured blue and white. It is made from quartz which is crushed, ground and freely mixed with an alkaline clay. Gum arabic is also ground up with them and serves to give consistence and tenacity to the mixture, while in the hands of the potter. In firing the vessels made of this substance, the gum is burnt out, and a partial fusion of the quartz and alkaline earth takes place, a vitrified earthen ware being produced. This Gwādar pottery has the same character as the recent Delhi article, and the fragments of Indian pottery mentioned on page 386 of this Catalogue are exactly of the same nature, and much of the thick old glazed pottery of Egypt has much the same character.

Bn. 109-110.—Two other fragments of similar bowls one in dark-green and the other in pale-green glaze, the former being glazed externally as well as internally and both are ornamented with lines of black glaze.

[1] *Op.* Pl. ii, fig. 11. [2] *Op. cit.*, Pl. ii, fig. 10.

From Balasar.

Bn. 111-116.—Six fragments of similar pottery.

From Balasar

Bn. 117-119.—Three fragments similar to the Balasar pottery.

From Jēs.

Bn. 120-121.—Two pieces of porcellaneous earthenware very superior to any of the foregoing and covered with a good pale-grey glaze on both sides.

From Jēs.

Bn. 122-124.—Three fragments of a coarser but still superior earthenware glazed on both sides, one fragment pale blue, another dark-blue, and the third grey on one side and ark-blue on the other.

From Jēs.

Bn. 125-126.—Two fragments of pottery with a rich blue somewhat decayed glaze ornamented with lines in a darker blue.

From Jēs.

Bn. 127.—The lower portion of a miniature *ghārā*. It measures 1″·60 high and 1″·90 broad.

From Sutkāgen Dor.

Bn. 128.—The lower portion of another and still smaller *ghārā*.

From Sutkāgen Dor.

Bn. 129.—A miniature pot, not rounded but with slightly convergent walls. It measures 1″·58 high and 1″ across the mouth.

From Sutkāgen Dor.

Bn. 130.—A miniature urn swollen below but contracting above with an expanded mouth. It measures 1″·40 high, 1″·30 broad, and the mouth 0″·90 in width.

From Sutkāgen Dor.

Bn. 131.—A miniature pot 1″·15 high, 0″·85 broad at the bottom and 1″·55 at the mouth.

From Sutkāgen Dor.

Bn. 132.—A miniature plate 2″·35 broad.

From Sutkāgen Dor.

Bn. 133-134.—Two miniature lids, the larger 1″·20 broad.

From Sutkāgen Dor.

Bn. 135-136.—Two baked red clay wheels of some toy.

From Sutkāgen Dor.

Bn. 137-138.—Two baked red clay balls, one 1″·20 and the other 0″·85 in diameter.

From Sutkāgen Dor.

Bn. 139.—A glass vessel 3″·25 high and 1″·80 broad with an erect narrow neck 1″·40 long, 0″·53 in diameter and with a broad rim around the mouth, the width of which is 1″·50. The base is flat and the body has an equal diameter throughout, abruptly contracting at the long neck.

From Darak on Koh Kelat.

Bn. 140.—A small rudely made glass bottle 1″·85 high with a neck 0″·85 long, 0″·52 in diameter at its irregularly shaped base but slightly expanding towards the mouth, the body being somewhat globular and 1″·12 in diameter.

From Sudatmand near Jashk.

Bn. 141.—A fragment of a vessel of coarse thick green glass.

From Sudatmand.

Bn. 142.—A fragment of a vessel of thick green glass.

From Sudatmand.

Bn. 143.—A portion of the mouth of a vessel in dark blue glass, in four pieces, ornamented externally by parallel raised line.

From Jēs.

Bn. 144-145.—Two pieces of a vessel of thin green glass.

From Sudatmand.

Bn. 146-164.—Nineteen fragments of glass bangles coloured and plain.

From Sudatmand.

Bn. 165.—A screw-like bead of blackish glass.

Bn. 166.—A glass stylet broken at both ends.

From Sudatmand.

Bn. 167.—A glass stylet with one end entire.

From Sudatmand.

Bn. 168.—A mass of slag.

From Dāmba Koh.

Bn. 169-176.—Eight fragments of roughly cut shell bangles.

From Sutkāgen Dor.

Bn. 177-178.—Two shell rings, one 1″·50 broad and the other 0′·70.

The former is from Sutkāgen Dor, and the latter from Gird Koh Wank.

Bn. 179.—A disc made from a tranverse section near the apex of the shell of a large spiral gasteropod, and with a hole in its centre. It measures 0″·30 in diameter and has been ground smooth on both surfaces. It was probably used as a button.

From Sutkāgen Dor.

Bn. 180.—Portion of a shell ornament measuring 3″·25 in length.

Bn. 181-189.—Nine pieces of branching red coral, bored, and doubtless used as beads. One specimen is from Gird Koh Wank, three others from Darak on Koh, Kelat, and five from Sudatmand.

Bn. 190.—A bone drill in two pieces (united) and measuring 2″·40 in length. Locality not given.

Bn. 191.—A fragment apparently of bone with the sides parallel and somewhat rounded. It measures 1″ long and 0″·60 broad and about 0″·20 thick. On one face, towards the end, there are three round holes in a line, two in another, one in a third, and two in a fourth. Each hole appears to have had a circle around it, and some of the holes do not completely perforate the bone.

From Kohistān.

Bn. 192.—A white earthen bead 0″40 long.

From Sutkāgen Dor.

Bn. 193-194.—Two cylindrical fragments of a white substance.

Bn. 195.—A fragment resembling the mouthpiece of a tobacco pipe, but imperforate.

From Sutkāgen Dor.

Bn. 196.—A square of greenstone measuring 1″·08 × 0″·60.

From Sutkāgen Dor.

Bn. 197.—A cube of chalcedony 0″·80.

From Sutkāgen Dor.

Bn. 198.—A spindle-shaped bead of chalcedony 1″·50 long and 0″·50 in diameter.

From Sutkāgen Dor.

Bn. 199-201.—Three oval carnelian beads of different sizes, the smallest 0″·52 long.

From Darak on Koh.

Bn. 202.—A steatite whorl, one-third lost, resembling one of the so-called volcanoes of Schliemann, but the end opposite to the crater has a short neck marked with ridges, and the crater itself a narrow rim. It was probably used as one of the sinkers of a casting, or drag net.[1]

[1] A similar suggestion has been made by Nilsson in his "Stone Age of Scandinavia."

From Dāmba Koh.

Bn. 203.—Another made of a white clay but grey externally and almost round. It measures 1″·10 × 1″·22.

From Dāmba Koh.

Bn. 204.—Another measuring 0″·80 × 0″·97.

From Dāmba Koh.

Bn. 205.—A stone whorl more depressed than the last. It measures 0″·55 × 0″·90.

From Dāmba Koh.

Bn. 206.—Another of black clay with flat sides ornamented with a central dot. It is also encircled with grooved lines at its upper and lower ends. It measures 0″·65 × 1″·15.

From Dāmba Koh.

Bn. 207.—Another of stone, measuring 0″·65 × 1″·125.

From Gird Koh.

Bn. 208.—A half perforated disc of red calcareous, finely white-veined hæmatite. It measures 2″·25 in diameter and is 1″·32 in thickness. The hole in the centre is 0″·50 in diameter. The circumference of the stone is somewhat sharp, but from thence to the margin of the central hole it is convex.

From Dāmba Koh.

Bn. 209-233.—Twenty-five fragments of very thin regularly formed flakes, or scrapers, some of them much curved. One has been figured.[1]

Eighteen are from Sutkāgen Dor, and seven from Dāmba Koh.

Bn. 234-238.—Five long narrow pieces of clay slate with a hole at one end for tying them on either to a waistbelt or to a hand net as a sinker, as they are either probably hones or fishing weights. The largest is 6″·40 long, 1″ broad, and

[1] Blanford. *Op. cit.*, Pl. ii, fig. 15.

0″·60 thick; and the smallest, which is imperfect, is 3″ long, 0″·72 broad, and 0″·32 thick.

Bn. 239-240.—Two are from Darak and the other two from Gird Koh.

Bn. 241-246.—Six similar stones to the last, but imperforate and of different shapes and sizes. The largest is 9″·24 long rounded off at either end, one end being narrower than the other. The broad end is 3″·40 across and 1″·49 in thickness. These appear to have been used as hones and they retain evidences of use.

From Gird Koh, and from Darak on Koh.

Bn. 247-248.—Two fragments of stone, probably of one and the same knife sharpener.

From Chidīzī.

Bn. 249-250.—Two stone balls, the larger 3″·20 and the smaller 2″·75 in diameter. Both present flattened shining surfaces as if they had been used for polishing.

From Balasar.

Bn. 251-252.—Two stones, resembling fossil vertebræ in appearance surrounded by a groove marked by a rounded depression on each side. Mr. W. T. Blanford has suggested that they may have been used as hammers, but they exactly resemble the large deep net-sinkers of stone at present in use on the Orissa Coast, and two of these sinkers removed from a large deep-sea net have been placed alongside of them for comparison. The sinkers are tied on to the net by a cord running along the groove and firmly secured opposite to each depression, the object of which is to admit of the cord being tightly tied. One has been figured.[1]

From Chidīzī.

Bn. 253.—Half of a thin circular metal platter 3″·32

[1] Blanford. *Op. cit.*, Pl. ii, fig. 12.

in diameter and in three other pieces; and four other fragments. The margin is slightly reverted.

From Sudatmand.

Bn. 254.—A ladle-like object in metal[1] the receptacle having a diameter of 2″·60 and a depth of 1″·50, the margin being expanded and flat, but imperfect in the front.

From Jūni.

Bn. 255-257.—Three bronze bangles and two fragments of others, one fragment being hollow. The free ends of two terminate in rude representations of snakes' heads with scroll ornaments behind them. One bracelet has been figured.[2]

Professor Warden has kindly analysed the most perfect, and his analysis will be found in the Appendix C.

They are from Jūni, with the exception of the hollow piece which is from Sudatmand.

Bn. 258-262.—Five metal finger rings, one with an urn-shaped expansion on one side.

Four are from Darak and one from Kohistān.

Bn. 263-264.—Two small metal buttons more or less conical, the larger 1″· in diameter, and the smaller 0″·55.

The first from Kohistān, and the second from Sudatmand.

Bn. 265.—A metal ring welded on to a stem 1″·95 long, and a collar at the line of union of the two, the ring being 1″·10 across.

Bn. 266-274.—Nine fragments of metal rods much corroded externally, and one club-shaped at the one end. The longest is about 9″, but the others are short fragments.

Probably from Sutkāgen Dor.

Bn. 275-278.—Four metal arrow-heads; two imperfect. One has been figured.[3]

[1] Blanford. *Op. cit.*, Pl. ii, fig. 6.
[2] Blanford. *Op. cit.*, Pl. ii fig. 5.
[3] Blanford. *Op. cit.*, Pl. ii, fig. 13

One is from Surag, another from Gird Koh, the third from Kohistān, and the fourth from Kārwān.

Bn. 279-292.—Fourteen metal fragments.

From Satkāgen Dor.

Bn. 293-301.—Nine metal coins, but with all traces of characters obliterated, if they ever had any.

From Sudatmand.

Bn. 302.—A long narrow chisel-shaped piece of iron evidently recent.

Locality unknown.

Bn. 303.—A silver bracelet or bangle with the free ends roundly expanded. It is in five separate pieces that have been joined together.

From Dāmba Koh.

Bn. 304-323.—Twenty fragments of human bones, skull, vertebræ, and limb bones. These are the contents of the urn *Bn. 1* of this list.

From Kohistān near Surag.

Bn. 324-336.—Thirteen fragments of human bones, skull, long bones and feet. From vessel *Bn. 33* of this list.

From Kārwān.

Bn. 337-349.—Thirteen fragments of human bones, skull, and long bones.

From Chidīzī.

Bn. 350-367.—Part of the vertebra of a goat, and eighteen ruminant teeth, *Bos* and *Capra;* part of a vertebra and two portions of long bones of *Capra*, and three teeth of *Sus.*

From Kohistān.

Bn. 368-371.—Four fish vertebræ, one of a shark charred; two calcined fragments.

From Chidīzī.

Bn. 372-373.—The caudal spine of a ray, and the pectoral spine of a siluroid.

No locality given.

Bn. 374-379.—Six reptilian bones (*Crocodilia*), and one crocodile tooth and two charred fragments.

From Chidīzī.

Bn. 380-388.—Nine fragments of Gasteropodous Mollusca and part of the bone of a cuttle-fish.

From Chidīzī.

Bn. 389.—Portion of the shell of an *Echinus*.

From Chidīzī.

Persia.

Jāshak.

This place is situated in the Gulf of Oman on the coast of Persia close to the entrance to the Persian Gulf.[1] An old hill fort occurs near the modern town, and in the former the two following objects were found.

Presented to the Indian Museum by Commander A. W. Stiffe.

Jk. 1.—A bead made of coarse quartz earthenware and covered with a pale blue glaze. It exactly resembles some of the beads from Gwādar.

Jk. 2.—A piece of pottery probably made of finely ground quartz and an alkaline clay. It is 0″·20 thick and measures 2″·20 × 2″. It is covered with a white and blue glaze, the devices having the general character also of the Gwādar pottery.

Persepolis.

On the south platform or its western section.

A slab of greyish limestone, measuring 27″·50 square, with two figures in low relief, one a warrior leading by the hand

[1] Lieut. A. W. Stiffe, Quart. Jour. Geo. Surv. Socy., 1874 *p.* 50-53.

a boyish, bare-headed figure, with negro features. The figures stop short at the knees. On the right-hand side there is a border of six lotus-like rosettes of which there is one, and a portion of another, at the upper left-hand corner.

Presented to the Asiatic Society of Bengal by Captain W. Bruce,[1] 1820.

Bushire.

Sir John Malcolm, in his History of Persia,[2] incidentally mentions that mounds, apparently of considerable antiquity, occur in the neighbourhood of Bushire or Abusheher; and that from them many vases full of bones were removed while he was residing there. From the smallness of the vases in which these bones were, he concludes that the ancient Persians, as hinted at by Herodotus, first treated their dead like the followers of Zoroaster at the present day, until all the flesh had been removed by birds and animals of prey, and that the bones, when free of the flesh, were then interred in vases.

Be. 1.—A small brass, probably female, human figure, the lower portion of the body terminating not in limbs but a quadrangular end or tenon, evidently intended to fit into a socket. The way in which the draping and coronal head-dress are treated is Grecian. The left hand is at the side, holding up the garments, while the right hand is in front of the chest. There is a small copper ring round the neck. Height of figure 3″·50.

It was found by a peasant near Bushire, and was presented to the Asiatic Society of Bengal,[3] by Captain G. T. Bennett, 4th May 1836.

[1] As. Res. Vol. XIII, 1820, App. p. xvi.

[2] History of Persia, Vol. I, p. 198.

[3] Journ. As. Soc. Beng., Vol. V, 1836, p. 248, Pl. vi, fig. 4.

Turkey in Asia.

Babylon.

On the south platform on its eastern section.

Bn. 1.—A brick from Babylon, 12″·75 square, and 3″·25 thick, with an inscription in the centre. There is no history attached to this brick which is marked 934 of Dr. Mitra's Catalogue. It may be one of two presented to the Asiatic Society,[1] mentioned below, but which I have not been able to identify.

Bn. 2.—Fragment of a brick from the ruins of Babylon, with an inscription in the centre. It is irregularly shaped, and its greatest length is 12″·90 and it is 3″·50 thick.

Presented to the Asiatic Society of Bengal by J. Avdall, Esq., 2nd September 1829.[2]

Bn. 3.—A brick, with an inscription, from Babylon, measuring 12″·50 square by 3″·25 thick. Presented by the Geological Survey of India, 7th August 1877.

Bn. 4.—A brick like the preceding, from Babylon. Presented by the Geological Survey of India, 7th August 1877.

Egypt.

Et. 1 a. b.—A human mummy. The wooden cover of the mummy case (*b*) has been removed and is exhibited separately on the other side of the window. The body (*a*) is seen wrapped up in cloth, the arms being tied down to the sides. The front parts of the feet have fallen away, so that the bones are exposed. The dried flesh also of the face

[1] A brick presented by the Hon'ble Captain Keppel, 7th July 1824. As. Res., Vol. XV, 1825, App. XXXIV. A brick, with an inscription, given to Mr. Stewart at Bussora, and said to come from Babylon, presented by Mr. Hume, 5th April 1809.

[2] As. Res. Vol. XVII, 1832, App. p. 621.

and head has crumbled away leaving the mere bones exposed. The mask which lay over the face has been removed and fastened to the front of the chest. This mummy is probably about 4,000 years old. Its history has not been traced.[1]

In Cabinet No. 7.

Et. 2.—The hand of an Egyptian mummy from one of the pyramids or royal tombs near Cairo and supposed to be 3,000 years old.

Presented to the Asiatic Society of Bengal by Mr. W. C. Cotton, Assistant Librarian, 4th September 1844.

Et. 3.—An animal mummy. No history.

Et. 4.—An alabaster vase and its lid. Total height 1′·3″. The lid is in the form of the head of a man represented after the manner of the ancient Egyptians. Four vases of this kind occur with each sarcophagus in Egyptian tombs, one, as in this specimen, having the head of a man or of a woman, the second the head of a cynocephalus ape, the third the head of a jackal, and the fourth the head of a hawk.[2] When a body was embalmed the stomach and large intestines were placed in the first, the small intestines in the second, the lungs and heart in the third, and the liver and gall bladder in the fourth, the belief being that, in placing these organs of the dead in these four vases, the protecting influence of the four genii of the lower regions to which they were dedicated was certainly insured. Their names were Amset, Hapi, Tuautmutf, and Qabhsenuf.

[1] A mummy, said in Journ. As. Soc. Beng., Vol. III, p. 363, to have been forwarded to the Asiatic Society in 1834 by Lieut. E. C. Archbold, Bengal Light Cavalry, is afterwards stated, in the same volume, p. 477, to have been detained at Mocha, because it had been found impossible to forward it by H. M. sloop "Coote," on account of the prejudices of the Muhummadan

[2] Wilkinson's Anct. Egyptians, new ed., Vol. III, p. 219.

Presented to the Asiatic Society of Bengal by D. I. Money, Esq., B.C.S., 2nd March 1864.[1]

Et. 5.—The lid of a vase dedicated to Amset; the face coloured red.

Presented to the Asiatic Society of Bengal by Lieutenant C. B. Young, 6th December 1857,[2] along with the next specimen.

Et. 6.—Another lid of a vase dedicated to Amset, but made of wood.

Et. 7.—An alabaster vase dedicated to Hapi and with its lid in the form of the head of the ape, *C. hamadyras*. It was found at Thebes in a tomb not far from the tombs of the Kings.

Presented to the Asiatic Society of Bengal along with the two following specimens by D. I. Money, Esq., B.C.S., 2nd March 1846.[3]

Et. 8.—An alabaster case dedicated to Tuautmutf, the lid being the head of a jackal.

Et. 9.—The lid of a vase dedicated to Qabhsenuf and representing the head of a hawk.

Et. 10.—A sepulchral wooden figure measuring 1′5″·50 high. Figures of this nature and also of alabaster, granity basalt, glazed porcelain, and vitrified earthware, and occasionally copper were laid on the floors of the sepulchres of the ancient Egyptians, or placed in wooden boxes in the tombs. They were generally figures of the deceased bearing an inscription in hieroglyphics giving his name and quality, and containing "the customary presentation of offerings for his soul to Osi and a general formula very similar to many on the scarab

[1] Journ. As. Soc. Beng., Vol. XXVIII, 1859, p. 163.
[2] *Op. cit.*, Vol. VI, 1837, p. 985.
[3] *Op. cit.*, p. 163.

In the hands of these figures are a ball and a bag of seed. Their arms are crossed in imitation of certain representations of Osiris, whose name and form the dead assumed; and their beard indicates the return of the human soul, which once animated that body, to the deity from whom it emanated. They first appeared in the middle of the 18th Dynasty, that is, about 3,300 years ago, but all of them exhibited in this cabinet are probably not more than 2,500 years old.

This and the following wooden figures were presented to the Asiatic Society of Bengal by Lieutenant C. B. Young, 6th December 1837.

Et. 11.—A sepulchral wooden figure measuring 8″·25 high, painted yellowish, with its hieroghyphics and outlines in black.

Et. 12.—The upper half of a sepulchral figure of vitrified earthenware covered with a bright blue glaze. From the tombs at Thebes.

Presented to the Asiatic Society of Bengal by Captain Bidwell, 19th October 1821.[1]

Et. 13.—A sepulchral figure measuring 7″·75 high and covered with green glaze.

Presented to the Asiatic Society of Bengal by Lieutenant C. B. Young, 6th December 1837.

Et. 14.—A sepulchral figure measuring 7″·25, in pale-green glaze.

Presented to the Asiatic Society of Bengal along with the following ten figures by Captain Bidwell, 19th October 1821.

Et. 15.—A sepulchral human figure in bright blue glaze, 5″·50 high.

Et. 16.—A sepulchral human figure 6 inches high. All the enamel worn off.

[1] As. Res., Vol. XIV, Appendix, p. 3, Journ. As. Soc. Bengal, Vol. XI, pt. 1 pp. 574, 577.

Et. 17.—A sepulchral human figure 4″·25 high, made of heavy white stone. All the green enamel is almost entirely gone.

Et. 18.—An imperfect sepulchral human figure 2″·75 high, partially covered with green enamel.

Et. 19.—A figure of the god Bes, but with the legs broken off at the middle of the thighs. It is 3″ high and is covered with a green glaze. This deity was not of Egyptian, but of Arabian origin, and is supposed to have represented 'Death.' He is depicted with an appearance of deformity, but is an unborn child of Herculean proportions of limbs, covered with the skin of a lion which conceals his face, giving it a gorgonian appearance, and hanging down his back.[1]

Presented to the Asiatic Society of Bengal by Captain Bidwell, 19th October 1821, along with the following five figures.

Et. 20.—A seated male figure made of clay and measuring 4″·60 high.

Et. 21.—A small rudely executed seated female figure in stone with a child lying on its knees and doubtless intended to represent Isis and Horos. It measures 3″·75 high.

Et. 22.—A metal figure, 3″·75 high, also representing Isis seated, with Horos lying on her lap, her left hand holding her right breast preparatory to suckling the child, a group which became the model for the *madonna col bambino*.

Isis was the sister and consort of Osiris and the second person in the Egyptian triad of Osiris, herself and Horos, and in the other triad in which her sister Nephthys takes the place of Horos. The worship of Isis was universal throughout Egypt at all times, and as she attended Osiris in his office of judge of the dead, she was one of the most important of Egyptian

[1] Birch in Wilkinson's Ancient Egyptians, Vol. III, p. 148.

goddesses. She had a variety of names such as "The great mother Goddess," "The protector of her brother," "The Giver of Life," and the "Mistress of Thetu." This last name has reference to her relationship to Osiris and to this god being the ruler of the kingdom of the dead. "In this respect she corresponds to Persephone. With Demeter, mother earth, she has this in common, that she is "the great divine mother," the goddess of fertility. As mother goddess she wears her coif in the form of a vulture, a bird which was looked upon as the emblem of maternity; or, in place of a human head, she has that of a cow, a symbol that needs no explanation; and she is called *Oerhaku*, "the great power," "the nature-power of conception and birth deified in her person."[1] In this figure her head-dress consists of the vulture coif, cow's horn, with the disc of the moon between them.

Et. 23.—A figure of the Egyptian god Osiris 6″·85 high, represented as a mummied king. His arms are across his chest, his crook in his right and his whip or scourge in his left hand. He is in all probability a Sun-god, and if so it is the sun at night which he represents, the sun dead but risen again, and hence he is the god of the life eternal "of the length of time or of eternity,"[2] as the Egyptians say, and to him belongs by right all that gives or has life. Osiris and Isis were the children of Seb, the god of the earth, and of Nu the goddess of space. One of his names is Unnefer, "the good being," and as such he triumphed over the powers of darkness, but fell a victim to the principle of evil (Typho), but afterwards rose again and became the judge of men in the future.

[1] Tiele's Hist. Egyptian Religion, p. 57.

[2] *Op. cit.*, p. 43.

In this figure he is represented wearing the *atef* or cap of the upper world, but the ostrich feathers which occurred on the side of it have been broken off. On this part, however, the Uræus snake is depicted. It was regarded as the type of dominion and was affixed to the head-dress of Egyptian monarchs.

Et. 24.—Another and smaller metal figure of Osiris, but with his crook and scourge. It measures 6″·85 high.

Et. 25.—A small round vase with a handle, the height of the vase being 2″·75, with an almost similar diameter at the middle. It is made of clay, the upper half having been coloured red. Taken from a mummy case.

Presented to the Asiatic Society of Bengal by H. M. Elliot, Esq.,[1] 1st November 1848.

Et. 26-27.—The wooden hand and the mask of a mummy.

From the Necropolis of Thebes, Upper Egypt.

This, and the following small fragments from Egypt, were presented by Dr. J. Anderson, 9th February 1881.

Et. 28-59.—Six pieces of plain, six of glazed pottery, two alabaster fragments, and 18 pieces of glass.

From the neighbourhood of the sulphur springs at Heluan, to the west of the town. About half a mile further to the north-west, there are mounds covered with broken pottery red bricks, glass, and marine shells, associated with human bones.

Et. 60.—A baked clay vessel.

From mounds at Saqqāra.

Et. 61.—The handle of a vessel with a small rude figure of a cynocephalus ape on it stretching out its arms towards an oval object.

From Saqqāra.

Et. 62-79.—Eighteen shells and fragments of shells.

[1] Journ. As. Soc. Beng., Vol. XVII, Pt. II, p. 559.

From mounds at Saqqāra.

Et. 80-86.—One piece of mummy cloth, and six fragments of hieroglyphic writing from the covering of a mummy.

From the Necropolis of Thebes, Deir-el-Medinah, and Gournah, Upper Egypt.

Et. 87.—Portion of the claw of a bronze tortoise found under the base of the Alexandrian obelisk which was sent to New York.

I am indebted to Mr. Mallett for the determination that this fragment is bronze.

Et. 88-90.—Three necklaces of a mummy, made of elongated porcelain beads covered with blue enamel, one with *Bes* as a pendant, and the two others with *Ptah*.

From Thebes.

Et. 91-92.—Two plain necklaces of mummies.

From Thebes.

Et. 93.—Mummy necklace, made of wood shavings and cloth.

From Thebes.

Et. 94.—Network of elongated blue beads forming a network over the breast of a mummy.

From Thebes.

Et. 95.—Piece of blue glazed pottery, showing some hieroglyphics in black.

From Thebes.

Et. 96.—Piece of blue glazed pottery, part of an ornament.

From Thebes.

Et. 97.—The upper two-thirds of a sepulchral figure, in light-blue glazed pottery.

From Thebes.

Et. 98.—Human face, in red pottery.

From Thebes.

Et. 99.—Portion of a small human seated figure in stone rudely executed.

From Thebes.

Et. 100.—A scarabæus or sacred beetle [1] covered with green glaze, and with hieroglyphics. The beetle *Ateuchus sacer* was the form most commonly represented by the ancient Egyptians, but other species were sacred, and a *Buprestis* has been found embalmed in a tomb at Thebes.

The scarabæus was considered an emblem of the sun and of Ptah, the Creative Power, and was also a symbol of the world.

In some zodiacs it took the place of Cancer, and it was also used in funeral rites. It is yet however uncertain for what object the great mass of small *scarabs* were used. By some it has been suggested that they passed as money.

Et. 101.—A clay impression of the cartouche of Rameses, the III of the XX Dynasty. Date about 1200 B. C.

Greece.

Ge. 1.—A vase measuring 8″·30 high, discovered in an excavation made at Athens by Dr. Robert Wilson, and presented to the Asiatic Society, by W. B. Bayley, Esq., 17th June 1820.[2]

Ge. 2.—A portion of a vase of similar form, but wanting the neck and handle. Excavated at Athens by Dr. Robert Wilson, and presented to the Asiatic Society of Bengal by W. B. Bayley, Esq., 17th June 1820.

Ge. 3-7.—Vases of the same form as the preceding, and measuring 6″·50, 6″·30, 5″ (broken) 4″·80 and 4″·30 (broken). Excavated at Athens by Dr. Robert Wilson, and presented to

[1] Journ. As. Soc. Beng., Vol. XI, Pt. 1, p. 577.

[2] As. Res. Vol. XIV, 1822, App. III, p. 1, *et epistola.*

the Asiatic Society of Bengal, by W. B. Bayley, Esq., 17th June 1820.

Ge. 8.—A vase, without the basal expansion on which it stood. It now measures 7 inches high and 3″·40 in diameter, being a much broader form than any of the previous vases. Excavated at Athens by Dr. Robert Wilson, and presented to the Asiatic Society of Bengal, by W. B. Bayley, Esq., 17th June 1820.

Ge. 9-10.—Two others of the same form, with the necks broken, and now measuring 5″·50 and 4″·75.

Ge. 11.—An elegant oval form 5″·75, very attenuated below and gracefully swelling above, with a thin neck. Excavated at Athens by Dr. Robert Wilson, and presented by W. B. Bayley, Esq., to the Asiatic Society of Bengal, 17th June 1820.

Ge. 12.—A long-necked vase, 6″·40 high, the neck being three inches in length made of a bluish clay. Excavated at Athens by Dr. Robert Wilson, and presented to the Asiatic Society of Bengal, by W. B. Bayley, Esq., 17th June 1820.

Ge. 13.—A vase measuring 4″·20, of nearly equal width in the body above and below. Excavated at Athens by Dr. Robert Wilson, and presented by W. B. Bayley, Esq., to the Asiatic Society, 17th June 1820.

Ge. 14-18.—Five earthern lamps. The first has the handle entire; the second has the central depression ornamented with a rosette and the handle broken; the third has a hunting scene in relief on the central hollow; the fourth has a wide central opening and the handle towards the side, the colour of the lamp having been black; and the last is round with a tube in the centre, the middle being entirely open. Excavated at Athens by Dr. Robert Wilson, and presented to the Asiatic Society by W. B. Bayley, Esq., 17th June 1820.

Italy.

Herculaneum.

Hm. 1.—A small earthern lamp, with a hole in the handle, and the central depression very small, the upper surface being covered with concentric lines of small granules. Presented to the Indian Museum by T. B. Swinhoe, Esq., 1867.

France.

Dordogne.

The caves in the Department of Dordogne in France occur in the cretaceous cliffs of certain valleys. The most of them are natural, but may have been modified and enlarged by the hand of man. These caves and rock recesses were used as places of temporary shelter, and apparently in many instances as permanent residences.

Abundant and undoubted traces of the existence of man occur in them, and along with his instruments in stone, horn and bone, and occasionally his skeleton, have been found the remains of the reindeer and other animals now extinct, or no longer found in France. The weapons consist chiefly of flint-flakes, cores, scrapers, lance and arrow heads, rude mortars, hammers, sharpening instruments and saws, all made of stone; while in bone and horn have been discovered darts, harpoon heads, barbed in some on one, and in others on both sides, and made to fit into socketed shafts; and also bone needles. Besides these, carved reindeer horns depicting hunting scenes in which the Mammoth and the Reindeer figure as the objects of the chase, and also horses and other animals, have been found in considerable numbers. Portions of reindeer horn perforated with large round holes have also been found, and from the idea that they were used as rods of office, they have been designated "batons de commandement."

These remains are usually found all lying mixed together on the floors of the caves and rock shelters generally bound together into a breccia by the stalagmite or thin layers of carbonate of lime deposited from the water in which the lime had been held in solution and which had found its way in by percolating through the walls of the caves.

The animal remains found in these caves belong to the Mammoth, the horse, auroch, reindeer, cave lion, and the hyæna. The reindeer, however, appears to have been then so abundant in Dordogne, at the time the cave called La Madeline was inhabited, and others apparently of the same age, such as Les Eyzies, Laugerie-Basse, &c., that it has been proposed to call this period of prehistoric time 'The Reindeer period.' No traces, however, have been found in it of such domesticated animals, as the Dog, the Sheep, and the Goat.[1]

De. 1.—A mass of breccia from the floor of the cave known as Les Eyzies. It contains flint flakes, a bone needle, and fragments of bones of various kinds.

De. 2-7.—Six chisels made of (reindeer) horn.

From the cave La Madelaine.

De. 8-9.—Two drills made of horn.

From the cave La Madelaine.

De. 10.—A portion of a harpoon head barbed on one side, but with what appears to be the remains of a barb on the other.[2]

From La Madelaine.

De. 11.—A cast of a harpoon head barbed on both sides and with a tang for a socket. The original figured in the Reliquæ Aquitanicæ.[3]

From La Madelaine.

[1] Rel. Aquit.: Cavernes du Périgord: Evans Anct. Stone Impl., p. 438.

[2] Comp. Rel. Aquit. B., Pl. XXIX, fig. 7.

[3] *Op. cit.* B., Pl. I, fig. 4.

De. 12.—A fragment of a harpoon head with barbs on both sides.

From La Madelaine.

De. 13.—A cast of a harpoon head.[1]

From La Madelaine.

De. 14.—A cast of a spear-head.[2]

From La Madelaine.

De. 15.—A cast of the object figured by Lartet and Christy in the "Cavernes du Périgord."[3] It is an elongated slightly curved shaft with a hook at one end and with the figure of a horse's head and also that of a reindeer.

From the cave Laugerie-Basse.

De. 16.—A cast of the stem of a beam of a reindeer's antler, evidently one that had been shed. The brow antler has been broken off, but the base of the bez-antler remains, and internal to it there is a large rounded hole. On each side there is a representation of three horses in a line in single file, one being reversed on one side.

This is one of the supposed "bâtons de commandements."[4]

From La Madelaine.

De. 17.—A cast of a "bâtons de commandement" made of a flattened piece of reindeer horn, broken at both ends, but perforated by three holes and part of a fourth. The holes have a raised border given to them by a groove running more or less parallel to the circumference, above and below, but not between the holes.[5]

From La Madelaine.

De. 18.—A cast of a cylindrical rod probably of reindeer

[1] Comp. *Op. cit.* B, Pl. XIV, fig. 6.
[2] Comp. *Op. cit.* B., Pl. I, fig. 8.
[3] *Op. cit.* Pl. II, fig. 10, and Pl. XXX, fig.
[4] Figured *Op. cit.* B., Pls. XXX and XXXI, fig. 2.
[5] Figured *Op. cit.* B., Pls. IIIIet IV, fig. 5.

horn. On one side the head of two Aurochs are engraved in outline, while on the opposite side two horses' heads are unmistakeably represented with an apparently nude human form between them, whilst behind the man an eel or snake, figured upside down, has its mouth close to his heels. Below and above the snake there are some longitudinal scratches.[1]

From La Madelaine.

De. 19.—A so-called cooking or fire-stone.

From Le Moustier.

De. 20-29.—The basal portion of the shed horn of a reindeer, the lower portion of a metacarpal of the same species, four vertebræ, and three teeth, also ruminant.

From La Madelaine.

De. 30-33.—Four phalanges of a carnivorous animal.

From La Madelaine.

France.

Er-Lannig.

This place is an island in the gulf of Moribhan, off the coast of Brittany. It is the site of two cromlechs "full of all sorts of relics, mostly fragments of pottery. The remains are very little known, as, owing to the dangerous currents and rocks surrounding the island, it is only possible to land on it for a few moments at high or low water."[2]

E-Lg. 1.—A thick piece of coarse partially fired pottery resembling some of the fragments from Gwādar and apparently not turned on the wheel. It measures $2''{\cdot}25 \times 1''{\cdot}50 \times 0''{\cdot}56$ in thickness. It is made of a clay consisting of small fragments of quartz, the outer and inner surfaces for about $0''{\cdot}10$ being yellowish and the thick central portion greyish-black.

[1] Figured. *Op. cit.* B., Pl. II, figs. 8a, 8b.

[2] Proc. As. Soc. Beng., June 1883, p. 111.

E-Lg. 2.—Another fragment 2″·75 × 2″·25 and 0″·45 in thickness. It is made of the same kind of clay as the former specimen, but the two surfaces are red, probably due to the firing having been carried further than in it.

E-Lg. 3.—Another fragment 1″·40 × 1″ and 0″·23 thick, and resembling the last.

E-Lg. 4.—A fragment of the mouth of a round vessel made of fine brown clay apparently not fired.

E-Lg. 5.—A red clay disc or seal 0″·80 in diameter, and 0″·36 in thickness, with figures very like letters of some kind on each of its faces.

Western China.

Manwyne.

This village lies within the western frontier of the Chinese province of Yunan, and is situated on the right bank of the Tapeng river that falls into the Irawadi at Bhamo, in Upper Burma.[1]

Me. 1.—A socketed bronze celt of the following composition, *viz.*, copper 90, tin 10 = 100. The edge is very oblique and, on the upper margin, behind the cutting edge, there are two divergent projections. The lower part also of the cutting edge ends not in a point but in a short (0″·50) concave margin at right angles to it, after which it sweeps abruptly round in a marked course to the lower side of the socket. Its greatest length is 4″·50, and the curve of its cutting edge is 4″. The socketed portion has a maximum breadth of 1″·90 and thickness of 0″·62, and at its contracted portion, before the expansion of the blade, its breadth is 1″·38, and thickness 0″·50; the middle of the blade being 0″·26 in thickness. This celt was probably fastened on to a curved wooden handle. Its most striking features are its forked process, its

[1] Conf. Anderson's Report on the Expedition to Western Yunan, p. 290.

ary oblique edge, and the notch at the lower end of the cutting edge. [1]

Collected by Dr. J. Anderson, December 1869.

Eastern China.

Nankin.

Nn. 1.—An irregularly shaped mass of terracotta covered with red glaze. It measures 12″·75 in height, by 6″·50 in breadth at the base, and 5″·50 in thickness. It has probably formed part of a moulding, as one surface is concave and also one border. It appears to have been fastened by the projecting mass that occurs on one surface, and which probably fitted into a groove.

From the Porcelain Tower.

This, and the following three portions of a glazed open water-pipe were presented by the Geological Survey of India 7th August 1877.

Nn. 2.—The mouth of a green glazed water-pipe, ending in a semicircular dependent rim, with a foliated device in relief. The glaze is a rich green, variegated with a darker tint of the same colour.

Nn. 3.—A similar form of pipe, 17″ long, and 7″·40 in diameter, but without the dependent rim, which is replaced by a contracted portion narrowing slightly towards its free end. The covered surface is covered with yellow glaze.

Nn. 4.—Another pipe similar to the last, and measuring 15″·30 long, and 5″·80 in diameter. The glaze is black, passing into blue at the free end.

Locality unknown.

L. U.—A brick, measuring 6″·25 long, 6″·75 high, and 1″·75 thick at the base, with four human male figures on it

[1] Anderson. *Op. cit.*, p. 414, Pl. v. Evans Ancient Bronze Impl., p. 142.

in relief. It is evidently only a portion of a frieze, made up of similar bricks, placed side by side. The two figures to the right are bearers carrying a litter, probably a palki, or other vehicle, as the pole is over the shoulders in the way palkies are carried at the present time; but the palki or whatever it may have been, must have been represented on a previous brick. In front of the first palki-bearer, is a boy carrying a serai, and holding up what may have been either a torch or a chauri, probably the former, the serai serving to carry the oil, and to the right of the figure is a soldier with a round shield and a short sword held against his left shoulder. These figures are dressed in short tunics with belts round their waists, and they have short drawers, in the case of the two palki-bearers reaching to the knees, and in the other two figures to the ankles. The tunics and trousers are represented as covered with fine vertical parallel ridges, except in the case of the arms, in which they are transverse. They wear high head-dresses, and the only face that is perfect has whiskers, beard, and a heavy moustache, and is flat and broad. The feet of the bearers have shoes, but the other figures are bare-footed. I have not been able to trace the history of this specimen, neither can General Cunningham nor Dr. Mitra throw any light on it.

ADDENDA TO BUDDHIST SCULPTURES, &c.

APPENDIX A.

SULTANGANJ.

The ruins of this place, which is situated on the banks of the Ganges in the Bhagalpur District of Bengal, were first described by Dr. Mitra.[1] He discovered the remains of a "large Buddhist monastery or vihāra, such as at one time existed at Sárnath, Sanchi, Buddha Gaya, Manikyálá and other places of note, and at its four corners had four chapels for the use of the resident monks." The chapel on the south-west yielded a number of broken terracotta and copper figures, and portions of various articles of domestic economy, a list of which accompanies Dr. Mitra's paper.[2] But the most important discovery was a large copper figure of Buddha, over 6 feet in height,[3] found by Mr. Harris.

In 1879,[4] General Cunningham opened a mound close beside the ruin that had been described by Dr. Mitra, and it proved to be a stūpa, the cupola of which "must have been not less than 90 feet in diameter, as the octagonal plinth on which it stood had a side of 39 feet, and a diameter of 94·146 feet (*sic*). Near the bottom of this mass there was a small brick stūpa only 8 feet in diameter, standing in the midst of a square compartment, the intervening space being filled with earth. In this small stūpa there was a common round earthenware vessel, or *ghárá*, standing with the mouth upwards. In this were

[1] Journ. As. Soc. Beng., Vol. XXXIII, pp. 361-374, plate.

[2] It is not recorded by Dr. Mitra where the various objects discovered in the excavations made by Mr. Harris have been deposited.

[3] The large copper statue of Buddha was apparently sent to some Museum in Manchester, or in Birmingham.

[4] Arch. Surv. Rep., Vols. X, p. 727, and XV, p. 28.

deposited the "Seven Precious Things" of the Buddhists, namely, 1, Gold; 2, Silver; 3, Crystal; 4, Sapphire; 5, Ruby; 6 Emerald; 7, Jacinth or Zircon."

"On removing the brick on which stood the earthen vessel, there was found a cavity, one-brick deep, 9 inches long and 6 inches broad, containing a piece of bone, $1\frac{1}{8}$ inch long by $\frac{5}{8}$ inch broad, embedded in some fine red clay. This was only a few inches above the water level. Here then was the veritable relic for the enshrinement of which this great stūpa was erected. With it there was no writing or inscription of any kind. 'I turned therefore to the two little coins," found in the *ghārā*, "which were thickly coated with verdigris, and thus had consequently been taken for copper coins. On cleaning them, I found one to be a silver coin of *Maha Kshatrapa Swâmi Rudra Sena*, the son of *M. Ksh. Satya*, or *Surya, Sena*. The other was a coin of *Chandra Gupta, Vikramâdıtya*, or Chandra Gupta II." From these coins General Cunningham deduces the date of the stūpa to have been about 250 A.D.

The following objects were presented by the Archæological Survey of India on the 30th July 1883, and are as follows:

In Cabinet No. 5, in Buddhistic series of Gupta gallery.

Sj. 1-2.—A gold *fleur de lis*, measuring 0″·60 in length by 0″.54 in breadth, about one-hundredth of an inch in thickness and 7 grains in weight; and a thin plate of gold weighing only $7\frac{1}{2}$ grains, and measuring 1″·54 long and 0″·30 in breadth at the middle. It is abruptly narrowed at one end to 0″·20 in breadth.

Sj. 3-5.—"The silver consisted of a thin plate, $2\frac{3}{4}$ inches long by $1\frac{1}{4}$ inch broad, weighing, with the chloride incrustation, 180 grains," but the silver received from the Archæological Survey is made up of 18 fragments of different sizes. There are also the two coins mentioned above; the first, *Sj. 4*, being a small coin of *Maha Kshatrapa Swâmi Rudra Sena*. It appears to be only two-thirds or so of a coin, as merely the face of the king remains: the 2nd, *Sj. 5*, is perfect and the head of the king *Chandra Gupta Vikramâditya* is well delineated.

Sj. 6.—A piece of rock crystal, 0″·65 long by 0″·46 broad.

Sj. 7.—An oval uncut sapphire, of a very pale colour, measuring 0″·40 × 0″·30 × 0″·17.

Sj. 8.—A ruby of a pale pink colour, uncut and nearly round, but flattened on one side. It measures 0″·27 × 0″·26 × 0″·14.

Sj. 9.—An emerald, opaque and full of flaws, and measuring 0″·27 × 0″·23 × 0″·17.

Sj. 10.—Three jacinths or zircons, one measuring 0″·15 × 0″·19 × 0″·9; another 0″·17 × 0″·15 × 0″·7, and the third 0″·18 × 0″·13 × 0″·9.

Sj. 11.—A fragment 1″·10 × 0″·65 × 0″·35 of the solid outer portion of a long bone, probably human, and found in the cavity above mentioned, on the water level of the small stūpa; and doubtless the relic for the enshrinement of which the great stūpa was erected, as remarked by Cunningham.

Mathura.

In Cabinet No. 5.

Ma.—A relic casket[1] of steatite, 3″ high and 2″·25 in its greatest diameter, consisting of a lotus ornament on the rim above, and on the body of the casket. On the former, the petals are defined by parallel lines, whereas, on the latter, the petals are plain, and the interspaces between the tips are filled up with similar lines.

General Cunningham discovered this casket in one of the Chaubāra mounds at a depth of 13½ feet. The stūpa, for such the mound proved to be, was 17′ in diameter, bnt no trace of a relic-chamber was observed. "The casket was struck in the side by one of the workmen who picked up the lower half of it, whilst the lid was found amongst the earth collected in the basket ready to be drawn up. A careful and minute search was made for the contents of the casket but without success."[2]

Presented by the Archæological Survey of India, 11th August 1882.

[1] Arch. Surv. Rep., Vol. III, p. 17. Pl. II, fig 4.
[2] *Op. cit.*, p. 17.

ADDENDUM TO BRAHMANICAL SCULPTURES.

APPENDIX B.

BUNDI.

This place is situated in a gorge of the Pathar range of hills in Eastern Rajputana.

In Cabinet No. 2 of Brahmanical series of Gupta gallery.

Bi. 1.—A lattice of open carved work in yellowish marble of the Vindhyan series of rocks. It measures 14″·75 × 10″·75. The frame is 2″·30 broad and 0″·90 thick. Its inner border has a plain moulding. The framed portion consists of a series of nine obliquely placed zigzag bands crossed by another set at right angles, the two being represented tied together at the points where they cross one another. They thus define numerous open spaces quadrilobular in form with their maximum length placed transversely. The upper border forms a kind of sculptured arch surrounded by a floral scroll. An inscription in Hindi characters occurs on one surface of the frame above the arch. The letters are in blach basalt, and have been admirably cut and let into the marble.

The inscription on this and on the following lattice is the same, *viz.*, *Sang ūmaraitā kai Rājbūndī*, *i.e.*, according to Dr. Hœrnle, who has kindly examined these frames: "The Rajbundi (made) of ūmaraitā stone." He supposes Rajbundi to be the Royal palace at Bundi, which is ornamented with lattices, but what kind of stone the ūmaraitā is he does not know. Dr. Hoernle says "the inscription throws no light whatever on the antiquity of these two pieces" and that "the Hindi letters are extremely modern and might be of yesterday."

[1] Journ. As Soc. Beng., Vol. XX, p. 287.

Presented with the following lattice to the Asiatic Society of Bengal by Captain E. C. Burton, 5th March 1881.

Bi. 2. Another lattice carved in a Vindhyan clay slate of a dark almost black colour. It measures 12″·75 × 10″. The frame is 2″·10 broad and 0″·60 thick. The open carving consists of a representation of a low broad vase from the middle of which springs a richly foliated plant above which is a scalloped arch with a foliaged border. A bird with an upwardly curved tail stands on either side of the vase. The inscription is in ivory let into the stone in the same way as in the previous specimen.

ADDENDUM TO GENERAL ARCHÆOLOGY.

APPENDIX C.

Midnapur.

A copper object of the same form as those described at page 392 of this Catalogue, but differing from them in being highly finished, and in having a sharp cutting edge below the shouldered portion, the weapon thus presenting all the characters of a battle-axe.

The shape would appear to be a modification of the shouldered celt, and it is worthy of note that stone celts of the latter type, although highly characteristic of Burma, have as yet only been found in India in the same district with this shouldered axe, a fact which has its parallel in the distribution of *Testudo elongata*, the distinctive land tortoise of Burma, but which occurs also in Sargujā.

This axe measures 7″·10 long and 6″·40 in breadth with a maximum thickness of 0″·63.

It weighs 4 lbs. 12½ oz.

Mr. F. A. Perroux, to whom the Museum is indebted for this axe, informs me that "it was found at the foot of the hill system of Manbhum, beyond Sildah, in the parganna of Jhatibani,"

in the Midnapur District. "A village called Tama-Juri is not far from the site where the copper axe was found. It was discovered by some villagers who were digging a pit for some domestic purpose."

Presented by F. A. Perroux, Esq., 11th December 1883.

Prome.

The urns described at page 436 of this Catalogue, I am informed by the Rev. E. O. Stevens, were "discovered in a mound situated about 25 miles south of Prome, at Koo-gyee (Ku-gi) near the village of Ta-goon-daing in the Engma township of the Prome district. They contain the burnt bones and ashes of Pyoos (Pyus[1]), a race which once inhabited that part of the Prome district which lies east of the Irrawaddy.

"A great many of these low *tumuli* once existed in the Engma township; but they have been mostly destroyed in the hope of finding treasure. The most valuable thing ever brought to light by breaking to pieces these urns, so far as I have seen or heard, was a small brass or copper box which, when first opened, was said to contain a very fine powder or dust of some kind.

"At one time, I nearly dispaired of being able to get any urns in as good condition as those I sent you; but the offer of money on my part stimulated search, and the result is that they have been unearthed in four localities which I could name south of Prome."

[1] Sir Arthur Phayre, in his History of Burma, p. 5, remarks that "The Indian settlers no doubt in a few generations became merged in the mass of Mongoloid tribes whom they found in the country. Only three names have been handed down as borne by original tribes, or the first conjunction of such tribes, that is, Kânrân, Pyû or Prû, and Sâk or Thek."

APPENDIX D.

Note on the examination of nine ancient Weapons, &c., found in certain Districts of India and of one Bracelet from Balūchistān by C. J. H. Warden, Professor of Chemistry, Medical College, and Chemical Examiner to Government.

In the examination of these articles my attention was specially directed to ascertain whether or not they contained tin in sufficient quantity to entitle them to be classed as bronze. The method of analysis adopted was briefly as follows. After a fragment of metal had been obtained it was momentarily immersed in nitric acid to free the surface from incrustation. The specific gravity was then determined in the usual way. An accurately weighed portion was then dissolved in concentrated nitric acid, free from hydrochloric acid, and the solution evaporated to dryness. Nitric acid was again added, and the liquid diluted with distilled water, heated, and filtered, and the residue on the filter repeatedly washed. The filter with residue was then incinerated, moistened with nitric acid, re-ignited, and weighed. The filter papers employed were first digested in hot dilute nitric acid, and the average amount of ash deduced by incinerating five of them. In column 2 the amount of metal dissolved in nitric acid is given; and in column 3, the amount of residue insoluble in nitric acid. The filter ash in all cases having been deducted. In column 4 the percentage of residue calculated on the metal used is entered.

It will be observed that only five out of the ten samples examined yielded residues which were sufficient in amount to be weighed. These residues contained, in addition to oxide of tin, silicious matter, and, in certain cases, minute black particles the nature of which was not determined. Stannic oxide contains 78·66 per cent. of tin, so that even assuming that the whole of the residues consisted of that substance, the percentage of tin present, in all but the last object, would in no case reach more than ·05 per cent, an amount so small that its presence can only be looked upon as accidental, and certainly not sufficient to entitle these articles to be classed as "bronze."

Description of Article.	1 Specific gravity at 79° Faht.	2 Amount of metal dissolved in nitric acid.	3 Insoluble residue left after action of nitric acid.	4 Percentage of residue calculated on the metal used.	5 Remarks.
Pachamba Pa. I, p. 393	7·796	6·2204 grammes.	·0012 grammes.	·0192 per cent.	The metal contains a large number of cavities and hence probably the low specific gravity. No tin. Traces of iron.
Pachamba Pa. 2, p. 394	8·762	9·8958 grammes.	Not sufficient to weigh.	...	No tin. Traces of iron.
Mainpuri Mi. I, p. 403	8·721	3·1854 grammes.	·0026 grammes.	·0816 per cent.	Traces of tin and iron.
Mainpuri Mi. 2, p. 404	8·612	5 9274 grammes.	·0048 grammes.	·088 per cent.	Traces of tin, lead, and iron.
Mainpuri Mi. 3, p. 404	8·541	2·5540 grammes.	Not sufficient to weigh.	...	Traces of silver and iron. No tin.
Mainpuri Mi. 4, p. 404	8·721	2·8520 grammes.	Not sufficient to weigh.	...	Very minute traces of tin. Traces of iron.
Bithur . Br. I. p. 395	8·211	1·4370 grammes.	Not sufficient to weigh.	...	No tin. Traces of iron.
Fatehgarh. Fh. 4 p. 405	8·882	5·0934 grammes.	·0028 grammes.	·0549 per cent.	Lead and traces of tin.
Dagger L. U 1, p. 407	8·675	2·5680 grammes.	·0002 grammes.	·0070 per cent.	Traces of lead and silver. No tin.
Balūchistān Bn. 255 p. 460	8·000	·7394 grammes.	...	...	Yielded ·098 gram. of stannic oxide = 10·42 per cent. of tin, calculated on the metal used.

APPENDIX E.

Stones used in Indian Sculptures.

Bengal.

Locality.	Reference.	Rock.
Bhuvaneswar	. Br. 1. Part II, p. 216	. Sandstone, Gondwāna.
Sundarban	. Sn. 1. „ p. 244	. Hornblende Schist.
	Sn. 2. „ p. 246	. Fine-grained granite.

Locality.	Reference.	Rock.
Chittagong	. Cg. 1. „ p. 162	. Sandstone.
Panduah .	. Pa. 1. „ p 252	. Basalt.
Gaur .	. Gr. 1. „ p. 365	. Basalt.
„	Gr. 9. „ p. 366	. Basalt, *var.* Dolomite.
„	Gr. 17 „ p. 367	. Basalt.
Pabnā .	. Pa. 1-4 „ p. 254	. Basalt.
Mānbhūm .	. Mm. 1. „ p. 201	. Chlorite schist.
Ghiāsābad .	. Gd. 1. „ p. 253	. Bedded trap.
Rājmahāl .	. Rl. 1. „ p. 265	. Basalt.
Vaisālā .	. Va. 1. „ p. 94	. Mica Trap.
Patna .	. Pa. 1-2 Part I, p. 151	. Sandstone.
Buddha Gayā	. B.G. M. „ p. 131	. Granite.
„	. B.G. Part II 41 p. 48	. Do.
„	. B.G. „ 84 p. 49	. Do.
„	. B.G. „ 91 p. 51	. Do.
„	. B.G. „ 9 p. 36	. Mica Schist.
„	. B.G. „ 80 p. 48	. Do.
„	. B.G. „ 3 p. 34	. Altered Schist.
„	. B.G. „ 4 p. 35	. Do.
„	. B.G. „ 7 p. 36	. Do.
„	. B.G. „ 9 p. 36	. Do.
„	. B.G. „ 11 p. 36	. Do.
„	. B.G. „ 38 p. 39	. Do.
„	. B.G. „ 42 p. 40	. Do.
„	. B.G. „ 59 p. 45	. Do.
„	. B.G. „ 65 p. 46	. Do.
„	. B.G. „ 74 p. 48	. Do.
„	. B.G. „ 116 p. 54	. Do.
„	. B.G. „ 118 p. 54	. Do.
„	. B.G. „ 120 p. 54	. Do.
„	. B.G. J, Part I p. 127	. Quartzite.
„	. B.G. 4, „ p. 130	. Do.
„	. B.G. U, „ p. 133	. Do.
„	. B.G. 89, Part II, p. 50	. Do.
„	. B.G. 9, „ p. 52	. Do.

Locality.	Reference.	Rock.
Kurkihār	Kr. 3 Part II. p. 73	Hornblendic Schist.
„	Kr. 24 „ p. 76	Do
„	Kr. 16 „ p. 78	Do.
„	Kr. 1 „ p 271	Do.
Bihar	Br. 44 „ p. 85	Do.
„	Br. 5 „ p. 80	Do.
„	Br. 7 „ p. 81	Do.
„	Br. 8 „ p. 81	Do.
„	Br. 62 „ p. 81	Do.
„	Br. 68 „ p. 88	Do.
„	Br. 2-3 „ p. 272	Altered Sandstone.
„	Br. 1 „ p. 272	Gneiss.
„	Br. 13 „ p. 81	Schist.
Sarjugā	Sa. 1, „ p. 279	Basalt.
„	Sa. 2, „ p. 280	Sandstone.
„	Sa. 3, „ p. 281	Sandstone in Grit Gondwāna.

NORTH-WESTERN PROVINCES.

Kosam	Km. 40, Part II, p. 286	Sandstone, Vindhyan.
Sāvatthi	Si. A, Part I, p. 193	Quartzite.
„	Si. B. „ p. 194	„
Kanauj	Kj. 1, Part II, p. 299	Sandstone, Vindhyan.
Sankisa	Sa. 1, „ p. 117	Ditto.
„	Sa. 44, „ p. 119	Ditto.
Kampila	Ka. 3, Part II, p. 205	Sandstone.
Mathura	M. 9, Part I, p. 180	Sandstone, Vindhyan.
„	M. 15c, „ p. 189	Ditto.
„	M. 2c, „ p. 176	Ditto.
„	M. 15b, „ p. 189	Ditto.
Rāsan	Rn. Part II, p. 294	Sandstone, Vindhyan.
Bānda	Ba. 1, „ p. 295	Ditto.

Locality.	Reference.	Rock.
Rājāpur	. Ry. 1, Part II p. 294	. Sandstone Vindhyan.
Ajaigarh	. Ah. 1, „ p. 293	. Ditto.
Kālinjar	. Kr. 2, „ p. 290	. Ditto.
„	. Kr. 3, „ p. 291	. Ditto.
„	. Kr. 4, „ p. 291	. Ditto.
	PUNJAB.	
Gāndhāra	. Sa. 165, Part I, p. 252	. Hornblende Schist.
	CENTRAL PROVINCES.	
Bhera Ghât	. B.G. 1, Part II, p. 305	. Quartzite.
Tripura	. Ta. 1, „ p. 206	. Sandstone.
	CENTRAL INDIA.	
Bharhut	. Part I, p. 120.	. Sandstone, Vindhyan.
	MADRAS PRESIDENCY.	
Amravati	. A. 1 & A. 2, Part I, pp. 196-197	Limestone, Lower Vindhyan.
	ASSAM.	
Tezpur	. Tr. 1, Part II, p. 328	. Granite.
Garhgāon	. Gn. 1, „ p. 329	. Sandstone.
	ARAKAN.	
Arakan	. An. 1, Part II, p. 165	. Sandstone, Tertiary.
	UPPER BURMA.	
Theehadaw	. Tw. 1, Part II, p. 184	. Sandstone.
	MALAYAN PENINSULA.	
Wellesley Province .	. W. P. 1, Part II, p. 189	Serpentine.

Locality.	Reference.	Rock.
	INDIA.	
	Exact localities not known.	
N. Recess 7	. Ms. 1, Part II, p. 340 .	Earthy trap.
„	. Ms. 9, „ p. 342 .	Ditto.
„	. Ms. 13, „ p. 342 .	Hornblendic Schist.
„	. Ms. 15, „ p. 343 .	Ditto.
„ 6	. Ms. 9, „ p. 337 .	Potstone.
„	. Ms. 15, „ p. 339 .	Basalt.
Recess 7	. Ms. 2, „ p. 340 .	Do.

APPENDIX F.

Note on the Article Mathurá in the First Part of this Catalogue, by F. S. Growse, B.C.S.; M.A., Oxon; C.I.E., &c.

I notice a few inaccuracies in the Mathurá Section, which it would be as well to correct in any future issue.

Page 167. Mathurá is an independent *district* by itself, in the Agra *Division*.

Page 168. "The Jail mound" is an unfortunate name. The mound intended is the same as that mentioned on page 179 as the site of the new Court-house, where the *old* Jail used to stand. The present Jail is at some distance away and has another mound adjoining it, which has not been fully explored. The "Court-house" or "Jamálpur" mound would better define the locality. The second is the name I have adopted in my "Mathurá," which I think you did not consult before writing, though you refer to the preliminary articles in the Asiatic Journal; these were only tentative sketches which were largely corrected in the complete work as subsequently published.

Page 169, line 10. The mound was *first* explored by Mr. Harding. The excavation was continued in 1877-78 as a famine relief work, and a large number of new sculptures were found. These are mostly in the Mathurá Museum, but some were removed by General Cunningham.

Page 169, line 8 from bottom. The date of the inscription is *Sambat 39*. What sambat is intended is very doubtful.

Line 5 from bottom. "Casket" is too grand a name. It is a tiny receptacle of thin beaten gold, the exact size and shape of a small pill-box. It is in my possession.

Page 170. Madhu-puri, not Madha-puri, is only one of the common Sanskrit names for Mathurá; it is not a different city.

In the Bacchanalian sculpture described, pages 170—176, I cannot for my part see that the hair of the male figures is at all like Buddha's curls. The two sculptures, Stacy's and mine, evidently make a pair. I think in my book I have clearly refuted the *tazza* theory.

As to the note on page 175, in all my collection of Mathurá sculptures the little Bacchanalian figure there mentioned is *the only one* with hair like Buddhá's: the presumption therefore is that it is Buddhistic. Instead of "unquestionably Buddhist," it would have been safer if I had written "presumably Buddhist."

Page 177. There is now no doubt whatever as to the value of the figures in the inscriptions; they can be deciphered with absolute certainty; but no one can say positively what *era* is intended. See my book, page 108 to 114 of the third edition.

Page 177. *Varsha*, where it occurs in these inscriptions, certainly means "the rains"; the other seasons occur frequently; also, *hemanta*, the winter, and *grishna*, the hot weather.

Pages 187—190. The three companion pillars are in the Mathurá Museum and are described at page 121 of my book.

Some of the above notes are, as you see, not corrections, but additions: still perhaps you may be glad of them as ensuring greater accuracy.

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